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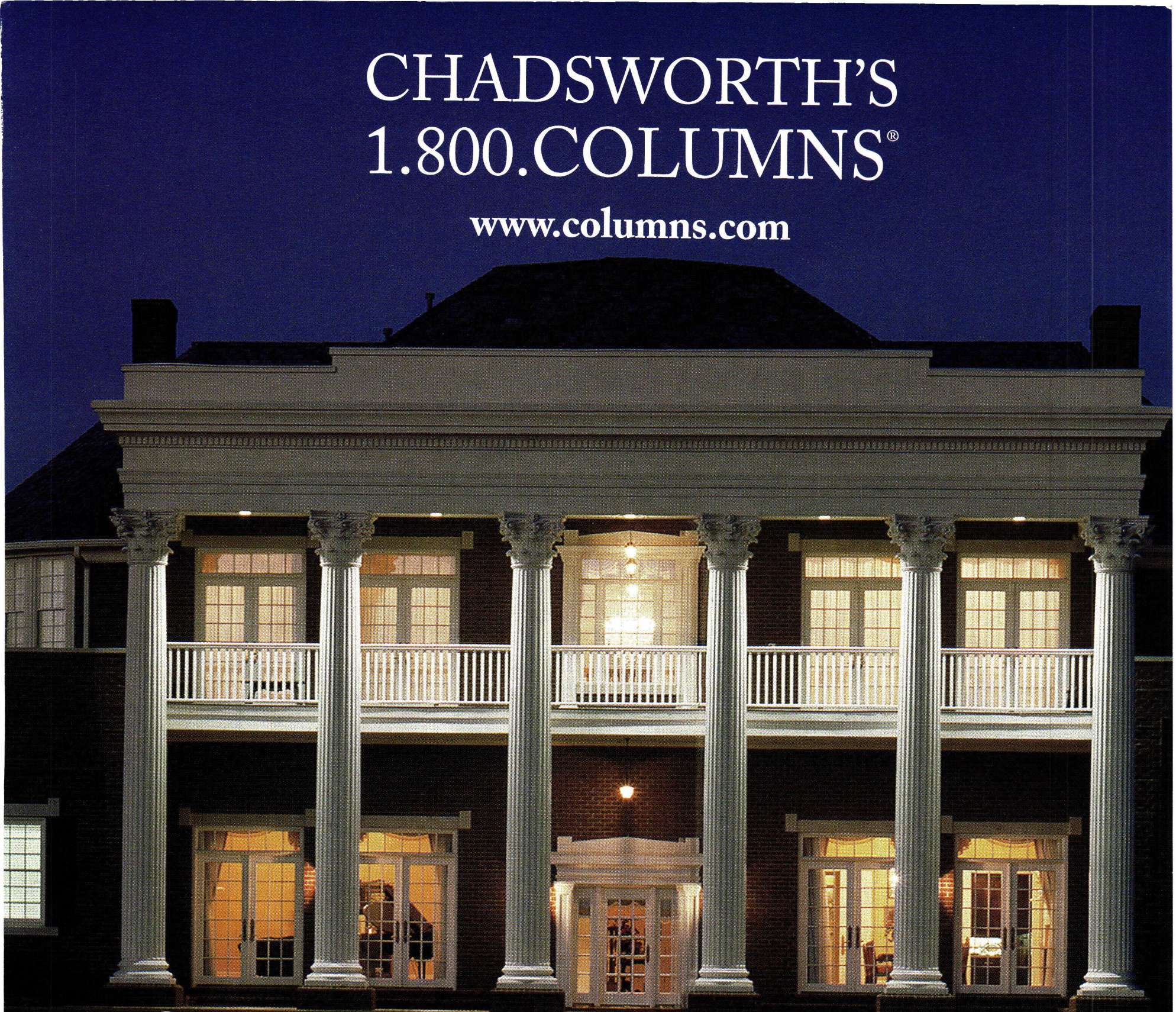

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ON THE COVER: In the 19th century, porticos were a frequent feature of houses for both aesthetic and practical reasons. While providing welcome shelter from the elements, they also offered architects the opportunity to embellish an otherwise perhaps rather plain entrance, uplifting it to much grander proportions. Cast-stone elements and photo courtesy of Haddonstone, Ltd. *Write in No. 4020*

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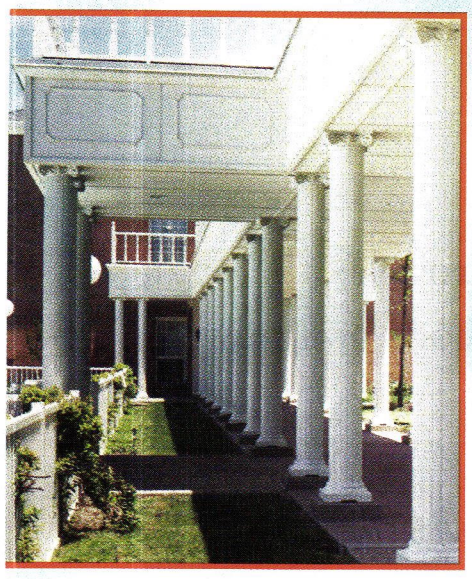

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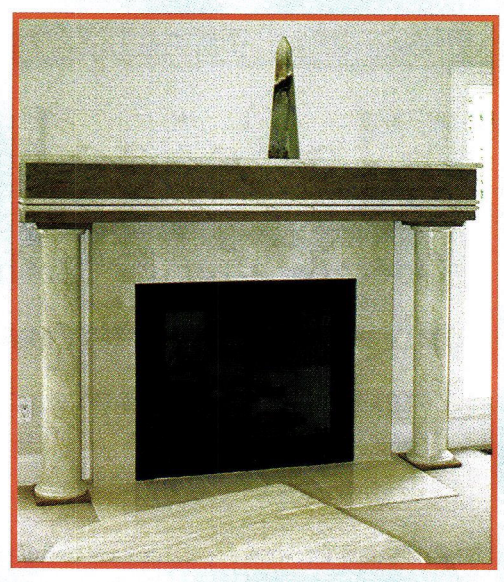

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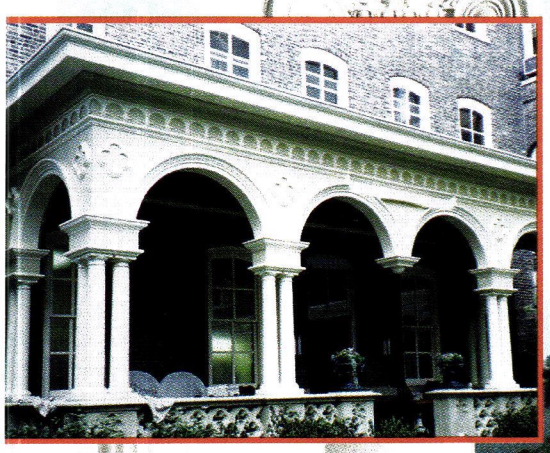

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Classical Classwork

A decade after its birth, the Institute of Classical Architecture still provides the country's only comprehensive training in antiquity's essential architectural methods and now The Institute is spreading its sought-after word nationwide.

by Eve M. Kahn

Consider these testimonials about the impact to date of the Institute of Classical Architecture, which turns ten years old this summer: Joseph Domiane "Dom" Forte, recent grad of the Institute's six-week Summer Program (a kind of classical boot camp), now attending the University of Notre Dame's classically oriented architecture program: "I'd put myself through college as a builder but now if a client asked me to put up the next Fallingwater, I wouldn't even be able to talk about it anymore. The Institute in a sense humbles you, it shows you how the right and the just architecture should be done. And it gives you sparks on all kinds of topics — I'm asking my professors questions now about polychromy, a subject I never knew existed before — so you're bound to go back out into the world and start fires."

Joan Johnson, boot-camp alumna, veteran of three Institute drawing trips to Italy so far, and co-owner of White River Hardwoods Woodworks: "I've become totally immersed in the language of classicism. It's changed the way I look at everything. It's inspired the proportions and embellishments of our products. It's been a basis for creating designs with a purity to them."

David Pearson, interior-design-firm principal, alumnus of an Institute rendering course, two Rome drawing jaunts, and a Naples tour: "All my work is influenced by what I learned there, whether my clients realize that or not. I've designed a garden pavilion directly based on a casino I've seen in the Vatican's park. I've had epiphanies going up to the antique and baroque buildings, touching them, measuring them, breathing them in."

William Brockschmidt, boot-camp alumnus turned board member, co-owner of a design firm with Institute Fellow Courtney Coleman: "I became a more serious student at the Institute than I'd ever been before in my life. It was an invigorating, rejuvenating experience, although when I first told people I'd be going they said, 'Gosh, why?' More and more now, I'm saddened and angered that the classical proportions and the orders still aren't part of the architectural education system anywhere else."

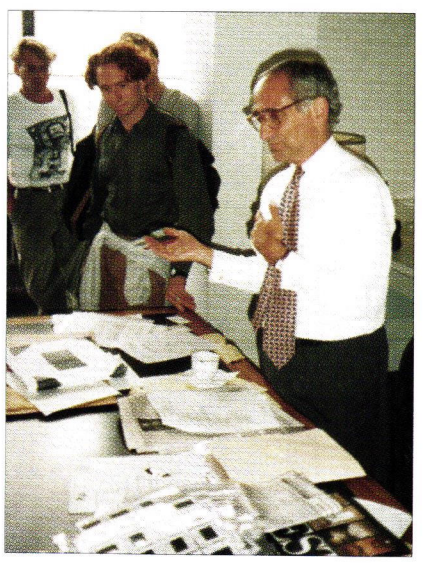
Jeffrey L. Davis, Founder and principal designer of Chadsworth's 1.800.COLUMNS, Institute board member, and survivor of its first boot camp: "I didn't know how to draw at all when I got there. I was hoping to learn formulas that I could apply to measurements to make a perfect column. Instead, the Institute expanded my horizons to the intellectual possibilities of classical architecture. Architects should know the basics of classicism, but they don't. So at Chadsworth, we must work to educate our clients every day. As a member of the Institute's Board of Directors, I'd like to see it open chapters throughout the country."

And Davis's dreams may not be that far from realization. Already in just one decade of existence, the Institute has transformed itself from a few

All photos courtesy of the Institute

continued on p. 8

From left to right are ICA Executive Director Aida della Longa; cofounder and Vice-President Richard Cameron; board member and Summer Program Director Christine Franck; and President Gil Schafer. These four dynamos reinforced by a staff of two, a committed board of directors, talented faculty, and many dedicated volunteers including 15 ICA Fellows, have brought about extraordinary educational programs and awareness of the classical idiom to the architectural world at large. (Photo: Jim Lowney)

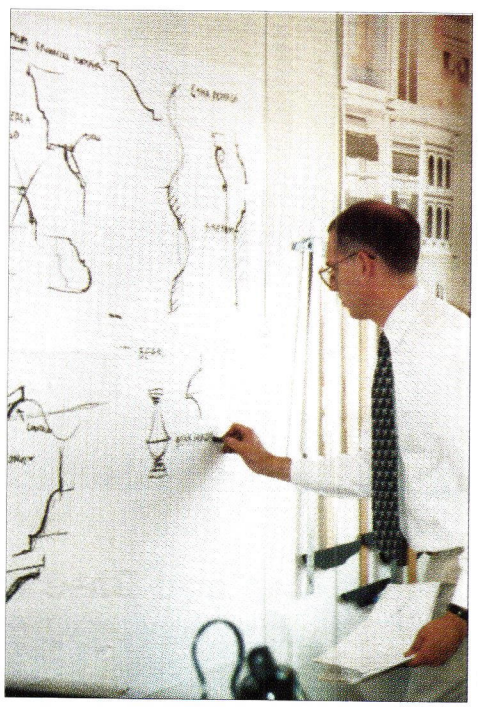


ICA member and Los Angeles-based architect Marc Appleton speaks to a packed audience at the Hotel Bel-Air in November, 2001. Mr. Appleton based his talk on the architecture of George Washington Smith, specifically on the creation of "Florestal," designed by Smith for the speaker's grandparents in 1925. This public lecture in LA is not the ICA's first foray afield; other talks have been given in Atlanta, Ga., and in Lake Forest, Ill. In April 2002, Mr. Appleton will speak again to an ICA audience, this time in Santa Barbara, Calif. Also in April, Robert A.M. Stern will give a public lecture for the Institute in Nashville, Tenn., as part of the ICA's weekend-long tour exploring the city's old and new classical architecture.

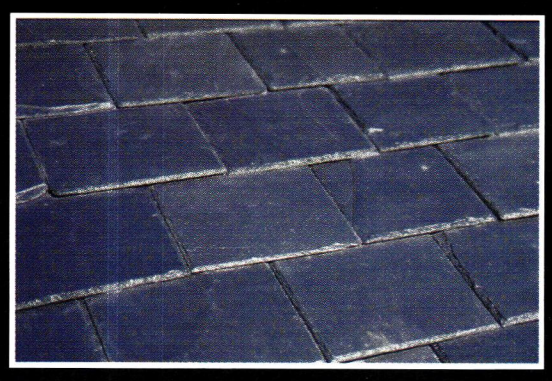
Left: During the intensive six-week Summer Program, students are immersed in courses, field trips, and visits to professional offices that advocate the classical tradition. In this photograph, Robert A.M. Stern, an active member of the ICA Advisory Council, speaks to students about an on-going project in his office. Published widely, and currently Dean of the Yale School of Architecture, Stern is known as a champion of architectural education firmly rooted in culture and history.

The Institute sponsors a series of "salons" during the year, which are open to practitioners as well as the general public. In November of 2001, an illustrated talk entitled, "The New Caribbean Village: Windsor, Florida" was given by Elizabeth Plater-Zyberk (left) and Scott Merrill (right), both of whom are seen here with Jacquelin Robertson (center), architect and partner at the New York firm of Cooper, Robertson, and member of the ICA Advisory Council. Ms. Plater-Zyberk, a founding principal of Duany Plater-Zyberk and Company, Architects and Town Planners (DPZ), in Miami, Fla., is a leader of the New Urbanism movement. Ms. Plater-Zyberk is also on the ICA Advisory Council. Scott Merrill of Merrill and Pastor, Vero Beach, Fl., and Ms. Plater-Zyberk, have worked on various aspects of the development of the planned town of Windsor in Fla. A more recent ICA salon has featured architect Michael Graves speaking on "The Necessity for Drawing." Upcoming in May 2002, the Institute will present Martha Stewart and noted classical architect Allan Greenberg. Ms. Stewart and Mr. Greenberg will discuss their client/architect collaboration on the design of a new residence for Ms. Stewart.

Above: Here the summer students are joined by their instructors in the ICA studio for a critique. The faculty are all practicing architects and artists who find time to work closely with the summer group. Some of the courses include: "Elements of Classical Architecture"; "Community Planning & Design"; "Traditional Wash Rendering"; "Drawing & Perspective"; "Measured Drawing and Observation"; to name but a few. The classwork culminates in a team-designed project that finds students from all over the United States and abroad working together, regardless of cultural background, with the unifying language of traditional architecture and planning.



The Continuing Education Program at the Institute offers practitioners a series of courses in classicism not commonly available. Open as well to those with a general interest, the classes qualify for AIA/CES Learning Units. Most courses are taught by practicing architects and designers and take place in the evenings or on weekends. In this photo, Instructor Martin Brandwein, AIA, Architect, and Fellow of the Institute, diagrams the elements of a classical entablature and provides the vocabulary of classical architecture in his course, "Moldings and the Doric Order".



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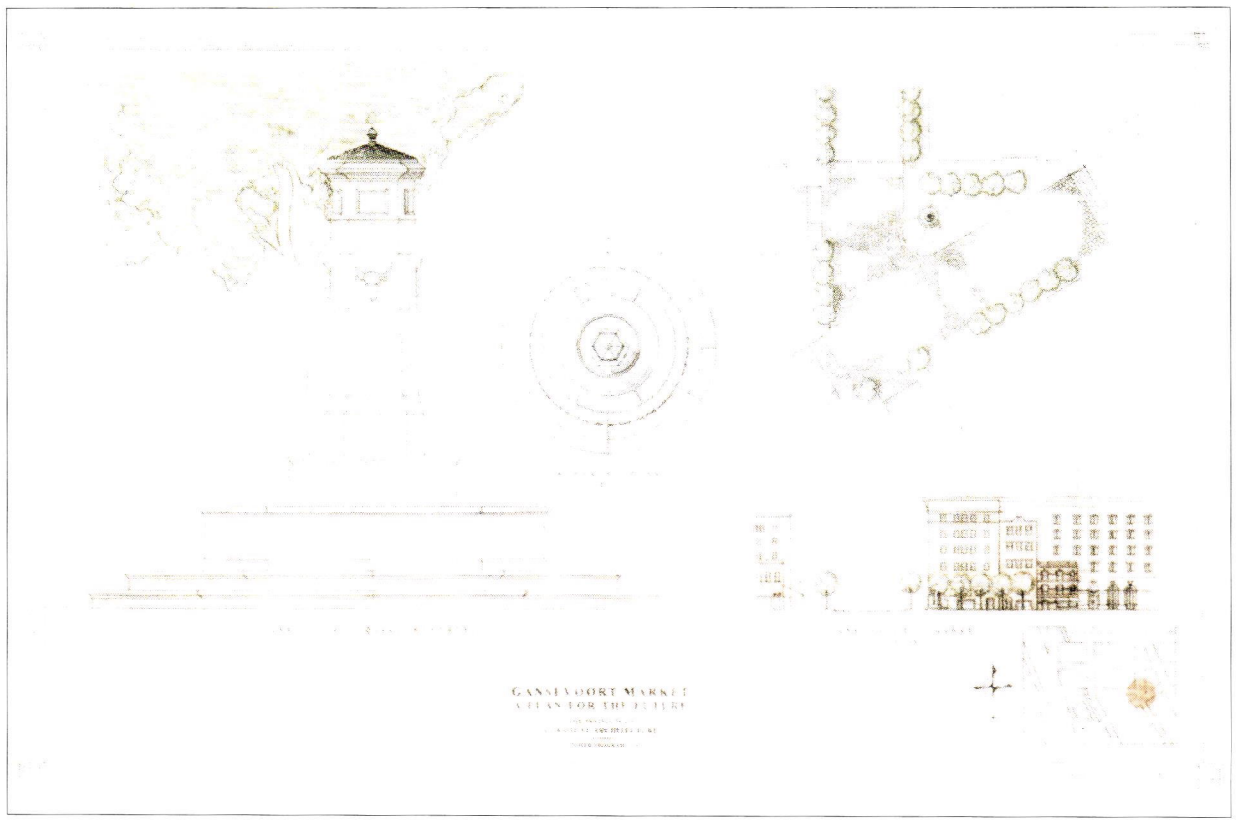
coursework offerings in a borrowed classroom to a reckonable force, with an annual budget over $800,000 (up from $200,000 a year as recently as 1998). Three full-time staffers in a three-room permanent office now oversee not only the summer immersion program but also ten continuing-ed courses per semester, in everything from urbanistic theories to the nitty-gritties of collaborating with metalworkers — plus an annual publication on contemporary classicism called *The Classicist* and lectures, tours, and seminars roaming as far afield as Los Angeles, Cuba, Nashville, and Vesuvius.

"We're proof that if you just keep at a cause like this, you can eventually have a huge impact," says Richard Wilson Cameron, the Institute's vice-president and cofounder. "These days we're growing exponentially — although it will be nice someday not to be the only ones doing what we do."



Above: The students of the 2000 Summer Program created a plan to revitalize New York City's Meatpacking district, one of the city's oldest commercial neighborhoods and currently one of the newest, up-and-coming residential areas. Program director Christine Franck wanted the students to balance the neighborhood's essential character with the reality of developmental pressures. The project began with interviews of local residents and businesses, and graphic documentation of the site. The students created proposals for how development of the area might occur that would retain the unique architectural flavor of the district. Not surprisingly, one of the student's first recommendations was to seek landmark designation for the area. Here we see a traditional wash rendering depicting the students' proposal for a new market square.

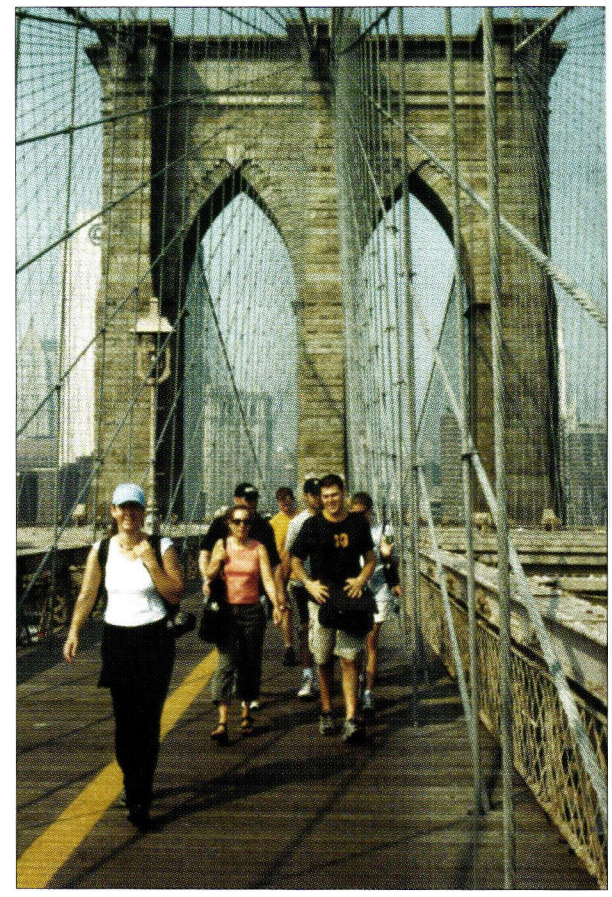
Christoper Ohrstrom and Steve Larson of Adelphi Paper Hangings demonstrate printing techniques of hand-blocked wallpaper during a workshop which was part of a weekend-long conference entitled, "Grecian Architecture in the United States." The annual conference is yet another of the Institute programs; this one was co-sponsored by the Institute of Classical Architecture and Classical America, held in October 2000. During the conferences, participants attend a series of lectures given by experts in the field; challenge powers of observation during guided walking and sketching tours; and take part in workshops like "Making Ornamental Hardware," "Creating Scagliola Faux Finish," or "Restoring Classical Furniture." Upcoming in October 2002 will be a conference and exhibition celebrating the first decade of a "New Renaissance" in classical architecture.

Engines of Change

Cameron established the Institute with fellow classicist Donald Rattner when both were working at the firm now called Ferguson Shamamian & Rattner. The first Summer Program was held at the New York Academy of Art, amid an enormous collection of plaster statues cast from classical originals. When the students were brought outdoors to measure buildings, only the faculty members were allowed to climb the ladders: "Back then," Cameron recalls with a laugh, "we didn't even have liability insurance."

After some peripatetic years bouncing among downtown and midtown temporary spaces, the Institute has settled into sunny high-ceilinged quarters at the corner of a circa-1927 tower in Soho. Along with Cameron, the group's front-line soldiers now include President Gil Schafer III, board member Christine G.H. Franck, and Executive Director Aida della Longa. Italian-born della Longa is a veteran of stints with non-profits, such as New York City's branch of the Soane Museum. ("My major pleasure in life," she says, "is to see an organization like this one growing before my eyes.") Her architect-colleagues all turned to classicism after university mentors had misguidedly steered them in less noble directions. Franck, for example, recalls that at the University of Virginia, her fourth-year design for a pedestrian-friendly square ended up "completely trashed by the studio critics," and Yale professors actually told Schafer that "symmetry is for dogs" — so after graduating, he tried to work for Columbia deconstructivist Bernard Tschumi (but fortunately lasted only four months on the job).

The Institute's hundreds of alumni have ranged in background from real-estate moguls exploring sweeping New Urbanist redevelopment schemes, to contractors seeking to refine their minutest detail work, to architect-apprentices so young they cannot yet afford the programs' tuition fees. (Thanks to the Institute's patrons, Franck notes, a half-dozen students each year now enjoy full scholarships.) The attendees have come from as far away as India, Australia, Romania, Turkey, Brazil, Germany, and Venezuela, in addition to states across the U.S. (and only occasionally is a far-flung applicant turned away — for instance, one federal penitentiary inmate who was hoping to occupy his leisure time learning classicism by correspondence). And one major group of alums will soon be residential designers in Florida, because the Institute is now arranging a seven-session version of its courses in collaboration with that state's branch of the American Institute of Building Design. So these Florida-based builders, who are already satisfying popular cravings for classically inspired architecture, will soon have a chance to render more learned versions of the designs. In other words, as Franck points out, there's no basis left whatsoever for classicism's reputation as an elitist bastion.



After completing some of the preliminary courses in the Summer Program, newly found skills are put to the test in a community-planning project. Here, the 2001 summer students found themselves crossing the Brooklyn Bridge to spend many hours along the Brooklyn waterfront where a new park is planned. Site visits, team effort, and discussions with local community leaders, merchants, and residents were required to complete a proposal that included site plans, perspectives, and building and park design. The end result was publicly presented by the students to the community, giving the students the opportunity to interact with the public, an actual problem and a real site; an experience typically not available in schools of architecture.

"We're part of an absolutely vital tradition, producing an enormous, high-level body of work that's completely missed by the mainstream media and architectural press," she says. Every summer, her charges develop proposals for an underutilized New York site, such as the Brooklyn Bridge Park (at the bridge's Brooklyn base), after they've had some chance to master the orders, elements of urbanism, rendering, and proportion. "We like to pick sites in neighborhoods that could benefit from a classical point of view, in neighborhoods you might not expect," she says. "Then the students get to present their ideas to the community, for some real experience engaging with people. It helps take away that ego-driven design-out-of-your-own-head attitude which is typically taught in architectural schools." Cameron adds, "And there's been a lot of extremely positive community reaction. When we hung up the students' proposals for a meatpacking district site in a storefront office window there, literally hundreds of people stopped by for an informational flyer about what we're up to."

Dynamos

Demand for the Institute's wares has grown so intense that lectures sometimes draw hundreds of guests, leaving scores more cooling their heels on the waiting lists and then reluctantly being turned away. Other architecture schools do offer some classical training, of course: in addition to Notre Dame's full-blown program, the University of Miami teaches

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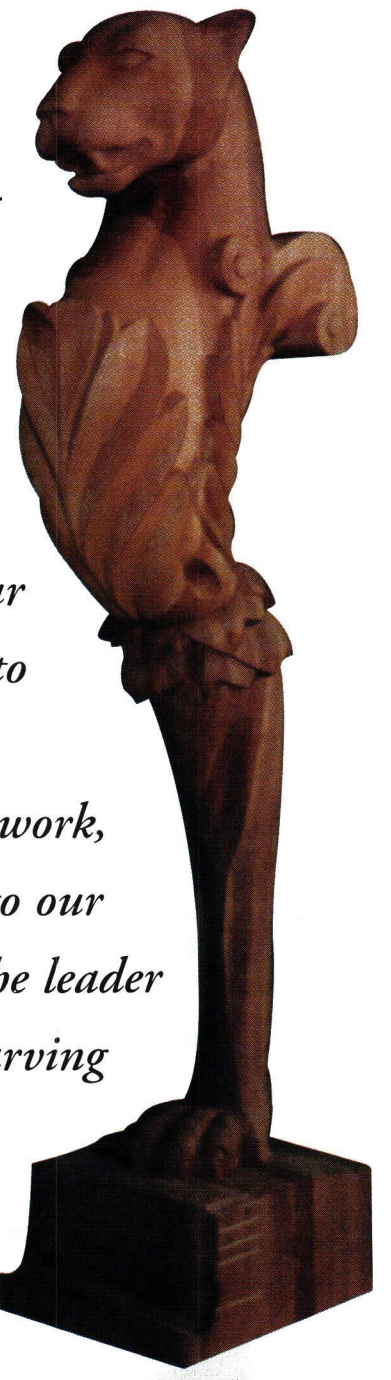

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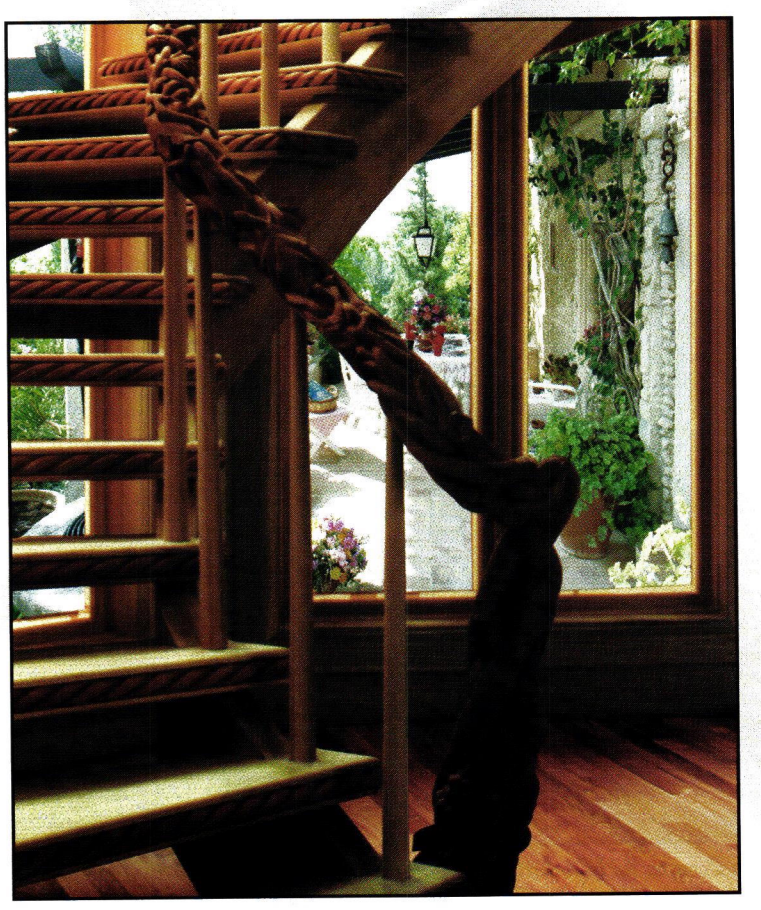

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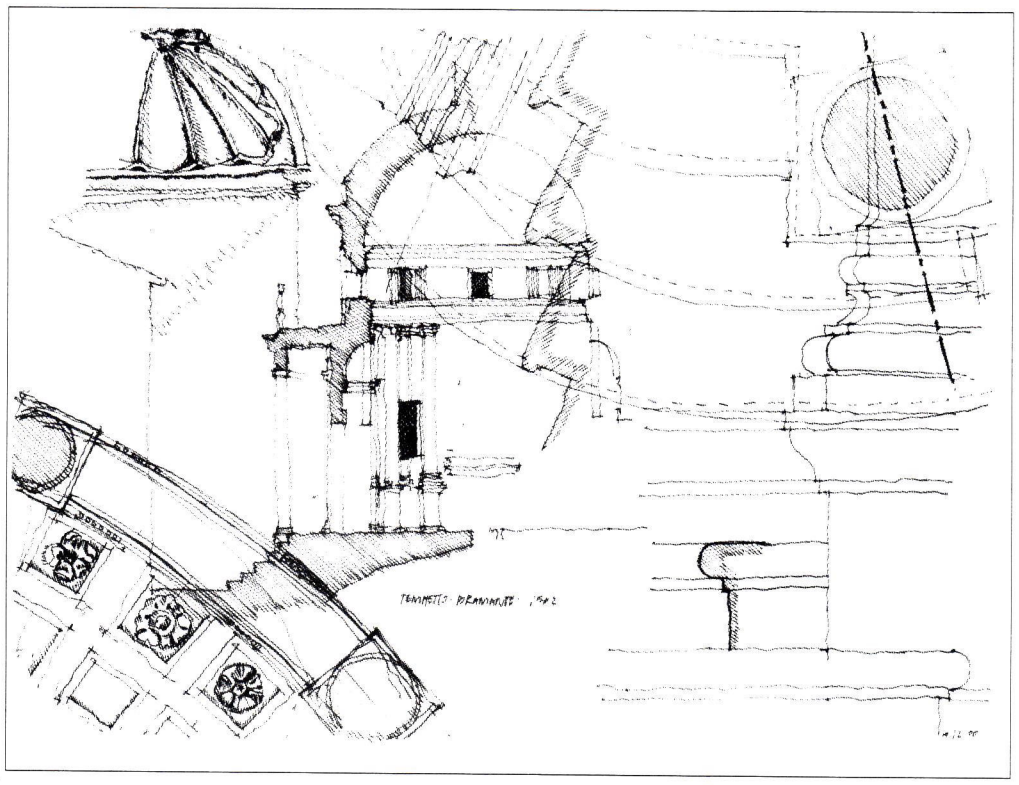
WRITE IN NO. 215

INSTITUTE OF CLASSICAL ARCHITECTURE, continued from page 8

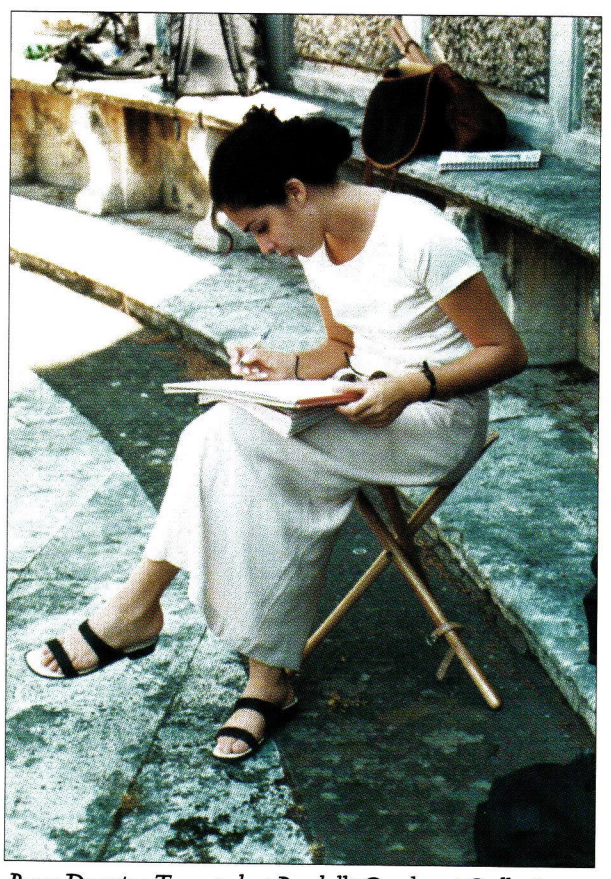


This drawing by Rome student Michael Ray is a study done while at the Tempietto. Mr. Ray is an architect in Washington, D.C., who was the recipient of the ICA 2000 Edward Vason Jones Prize Scholarship. The need-based prize, established by architect and ICA Summer Program instructor William H. Bates, III, is awarded each year to a student participating in the Rome program who may not be able to attend otherwise. Edward Vason Jones was an accomplished but little known classical architect in practice during the 1950's, 60's, and 70's – a period when classicism was definitely not fashionable or much appreciated. Mr. Bates honors Vason Jones with his prize and is delighted that each year brings exceptional applicants from which to choose.

New Urbanism under the leadership of Andres Duany and Elizabeth Plater-Zyberk (both of whom serve on the Institute's advisory council, along with other household names such as Michael Graves, Robert A.M. Stern, and Tom Wolfe). Classes also turn up at outposts including the University of Maryland, Georgia Tech, Syracuse University, Yale, and the University of Washington. But in general, says Cameron, the pickings remain slim: "And can you imagine the outcry there'd be if the music schools were like architecture schools, and stopped teaching classical music altogether? I don't think the parents of the kids at these places realize what their term bills are paying for." For post-university would-be classicists, meanwhile, at nowhere but the Institute can they delve into sessions with inspiring titles like "The Grammar of Moldings" and "Proportion: A Perennial Pathway of Beauty" (all while accruing AIA continuing-ed credits).

"Long-term," Schafer says, "we want to be less and less New York-centric. And someday we'd love to have our own building — I can picture the major donor's name engraved over the doorway in Trajan typeface, like a Renaissance patron's. There would be exhibition spaces and much bigger classrooms inside" — so that there'd never again have to be waiting lists for anyone seeking the Institute's brand of enlightenment. ◆

While in Rome on the ICA Architectural Drawing Tour, every day is spent with ICA instructors studying and documenting various sites and buildings. Additionally, specialists living in Rome, such as art and architectural historian Ingrid D. Rolland, Andrew W. Mellon Professor in the Humanities, American Academy in Rome, are scheduled during the program to provide expert historical background. Participants at all levels gain direct knowledge of the classical models and improve their drawing technique. Students are shown here at work on their drawings of Bramante's Tempietto.



Rome Drawing Tour student Rosabelli Cavalcanti Coelho from Brazil is shown here sketching at the Casino of Pius IV. This trip was her first to Rome and has profoundly affected everything she has done as an architect since. Program participants like Ms. Coelho benefit from the daily surveys in the ruins of Rome, much the way architects and artists through the centuries have sought inspiration from the monuments of antiquity and the rich culture of Italy. This 10-day tour with ICA faculty and guest lecturers is a signature program of the Institute, which inspires a lifelong project of learning from Rome. This year, as part of the 10th Anniversary celebration, a new educational travel program has been added to the schedule of events. In March 2002, a 5-day visit to Havana, Cuba, will be cosponsored by the Notre Dame School of Architecture and led by Notre Dame faculty member and ICA Fellow Emeritus, Victor Deupi.

INSTITUTE OF CLASSICAL ARCHITECTURE

The Institute of Classical Architecture (ICA) is a not-for-profit-educational organization created to fill a significant gap in contemporary architectural education. Over the last 10 years, the ICA has emerged as the nation's leading comprehensive educational resource for the study of classical architecture. Students, professionals, and the general public come from all over the world to benefit from any of the following programs:

- Continuing Education Courses
- 6-Week Summer Program in NYC
- Rome Architectural Drawing Tour
- Travel Programs (Upcoming: Havana, Cuba; Nashville, TN; Georgian Country Houses of Ireland)
- Summer Lecture Series with Sotheby's Institute of Art
- Seasonal Salons in NYC and around the country.
- Annual Conference
- Book Series
- The Forum, bi-annual newsletter
- The Classicist, award-winning annual publication

For more information please visit:
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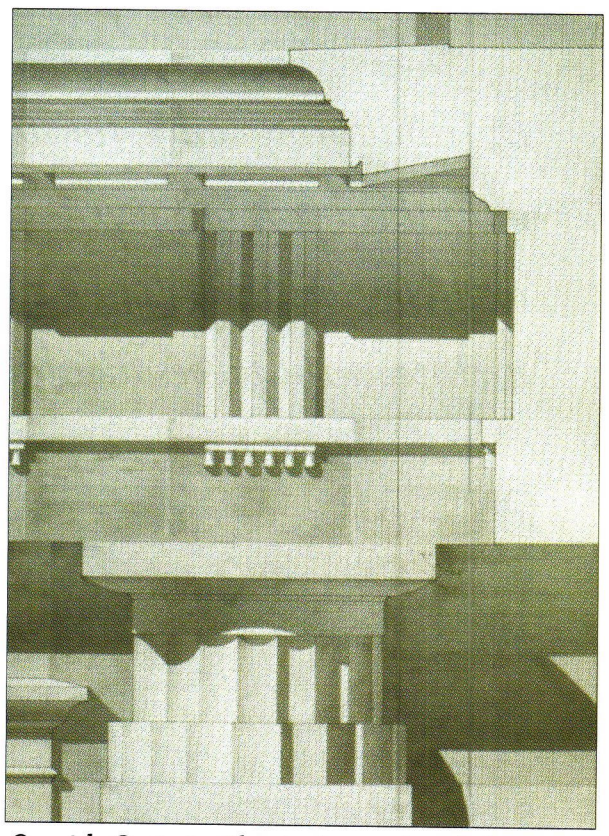


One of the Continuing Education classes early in the Institute's existence was a course in traditional rendering techniques taught by Richard Cameron. The class, "Traditional Architectural Rendering in Wash," has become a mainstay of the program and is a required course toward completing the ICA Certificate in Classical Architecture. In the class, students learn how to use India ink and toned ink to create watercolor wash drawings of architectural subjects. Topics covered include: casting of shades and shadows, atmospheric perspective, sheet composition, and the production of the Beaux Arts drawing type called the analytique. The analytique shown here, "The Doric Order from the Tabularium," was created in 1993 by Andy Taylor, a student who subsequently became an ICA instructor.

THE 2003 PALLADIO AWARDS

-THE- ANNUAL AWARDS PROGRAM TO HONOR EXCELLENCE IN TRADITIONAL RESIDENTIAL DESIGN

CO-PRODUCED BY PERIOD HOMES MAGAZINE , TRADITIONAL BUILDING MAGAZINE, AND THE RESTORATION & RENOVATION EXHIBITION AND CONFERENCE

If you didn't get your entry ready in time for the 2002 Design Competition, it's not too early to start planning your 2003 entry.

The Palladio Awards Program is designed to honor outstanding achievement in traditional design. The goal is to recognize project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through 2,500 years of architectural tradition.

PALLADIO AWARD CATEGORIES

Palladio Prizes for Residential Architecture will be awarded in four categories:

• Restoration & Renovation Projects • Sympathetic Additions & Adaptive Re-Use • New Construction • Gardens & Landscapes

Four corresponding awards, co-sponsored by Traditional Building Magazine, will also be made for Commercial/Civic/Institutional projects.

PANEL OF JUDGES

Judging is done a Panel of distinguished design professionals selected by the Editors of PERIOD HOMES and TRADITIONAL BUILDING Magazines.

JUDGING CRITERIA

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time, while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: The projects should meet all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment. The 8 Winners will be notified on February 1, 2003.

IF YOU ARE ONE OF THE 8 WINNERS

• Winners of the Palladio Awards for 2003 will be announced during an Awards Ceremony at the annual Restoration & Renovation Exhibition and Conference. Winners each receive The Palladium — the cast-bronze trophy emblematic of the Palladio Awards, which has been designed, sculpted, and cast by the artisans at Historical Arts & Casting Co.

• Winners will have the opportunity to give an illustrated presentation of their winning projects during a General Session at the Conference.

• Winners are also honored at a special VIP reception held during the Conference.

• Winning projects for Residential Architecture will receive full-color editorial coverage in the Summer issue of Period Homes.

• Winning projects will also be highlighted for 12 months in the Palladio Awards section of the Period Homes website.

DEADLINES & ENTRY REQUIREMENTS

Deadline for receipt of the completed Entry Package is November 15, 2002.
For complete details on the Awards Program, Judging Criteria, and Submission Requirements, log onto the PERIOD HOMES Website at **www.period-homes.com.** Click on the Palladio Awards logo on the front page and download all the relevant forms right from the website. For information on the Restoration & Renovation Exhibition and Conference, call: 800-982-6247.

Selecting Plants And The Places That Provide Them

A Landscape Contractor's Guide To Choosing Healthy Plants

by Keith Davitt, *Gardens*

I was standing in front of a block of Ilex pendunculosa (longstalk holly) recently when Marie, the buyer, came by. "Where were these grown?" I asked. "Oregon," Marie told me, "but they've been here a full season." That last statement was the answer to my unasked second question. I now knew these hollies had adjusted to our summers. Winter acclimatization everybody understands. It makes sense that a plant from a warmer climate should have time to adapt to colder temperatures before undergoing the stress of transplanting, but it was Marie, I recalled, who had first illuminated for me the importance of summer acclimatization. Many plants are shipped East each year from the Pacific Northwest, where the summers are cool. Until they've had a chance to sit through our hot Eastern summers and high humidity, Marie advised, they may not be ready for planting. I have frequently found that bit of information to be of considerable service.

It occurred to me, while I pulled my pendunculosas from the block, that Marie probably had a lot to offer on the subject of plant selection in general. As a state-certified horticulturist and buyer for a wholesale nursery, she is constantly evaluating growers and searching out the best plant material. As a landscape designer and builder of gardens for 25 years, I have purchased and planted tens of thousands of plants and have developed a pretty sound approach to choosing the best specimens. Our combined experiences, thought I, ought to furnish a fairly thorough guide to plant selection. I asked Marie if she'd like to examine this subject with me, and she readily agreed. Following is the consequence of that endeavor – a summation of the fruits of our years of careful plant selection. A few general comments on choosing plants and the best places to buy them precede suggestions for identifying the healthiest specimens, categorized by plant type.

Where to Purchase Plants

Whenever possible, Marie and I both like to purchase from as local a grower as possible: no acclimatization is necessary; you know the plants are suited to the area. It is perfectly fine and often necessary to use plants grown in other parts of the country, but it is best, with larger plants especially, if they have been around for a season. How do you know where the plants are from and how long they have been around, you ask. The value of developing a working relationship with the nursery staff came up again and again in our conversations. Marie suggests getting on a first-name basis with the staff as quickly as possible. You do this by asking questions. Nursery people have a great deal of information that they are generally happy to share with you. Nothing will give you a better sense of the place or equip you with more useful information than interacting with the people there.

Where you buy plants is very much a part of how and what you buy. Not every enterprise selling plants is a nursery, which is where plants are *grown*. Many garden centers, for example, are more specifically *merchandisers*, who receive the plant material from growers or distributors and re-sell them to you, the gardener. Does this make them unworthy purveyors of our precious garden favorites? Absolutely not. Or at least, not necessarily. Often a garden center is run by a degreed horticulturist and staffed by knowledgeable, experienced personnel. How do you tell this? Again, you ask. Find out if anyone there is state certified or has attended horticultural school. Lacking this, see what experience they have. If they also provide planting services, you can be fairly sure they purchase quality material and care about the plants they sell. A few minutes of pertinent questioning will tell you if these people know their stuff. In this regard, it is not the type of place you purchase from that matters – that will be determined by what you need to buy. Sometimes the local roadside stand selling watermelons, toys, and petunias is just the place to pick up a flat of annuals. The important thing is quality, whether it is a wholesale grower, nursery, garden center, or roadside stand. How do you tell quality? Well, you *don't* ask.

Left: Generally, plants will be grouped according to their plant type, genus, and species. Here are a collection of deciduous shrubs and in the foreground, several species of hydrangea showing their fall color.

Far Left: The clean, un-marred trunks, new growth, and fairly evenly developed heads of these weeping flowering cherries (Prunus subhirtella pendula) show that they are healthy specimens.

A wise plantsman carefully examines his potential purchase. Take the time to look closely, and your chances of success greatly improve.

An excellent way to bring color to your client's garden through the seasons is to purchase plants on display which will just be coming into their peak. You won't find Campanula on display now, but these fall chrysanthemum and cyclamen will bring color for another few months.

Top: These Fall grasses show good development in the current year and will probably show good Spring growth, but it is best to purchase in the Spring to know for sure.

Above: Always bear in mind that plants have different growth cycles. Whereas many of the plants here are showing fall color, the Cytisus in the foreground are still as fresh as Spring growth and will remain green well into the winter.

continued on p. 14

New Factors in Custom Wood Turnings

A growing scarcity of high-quality old-growth lumber has produced new dynamics in the specification and production of large turnings for exterior applications.

by **John Corbett,** *RestorationTrades.com*

The overharvesting of old-growth forests has caused a downward spiral of lumber quality, which deprives all millwork producers of premium material. None, however, are more affected than producers of large turnings for exterior work. Turned architectural elements expose grain to the weather in every direction and so require material of exceptional stability and durability. New-growth lumber can be satisfactory for many applications, but due to its low annual-ring density, it has lower rot-resistance than old-growth lumber. Within these constraints, thoughtful designers can specify serviceable, cost-effective turnings by understanding how custom wood-turners cope with that scarcity and by developing new tastes and standards for the use of more readily available material.

Substitute Materials vs. Second-Growth Wood

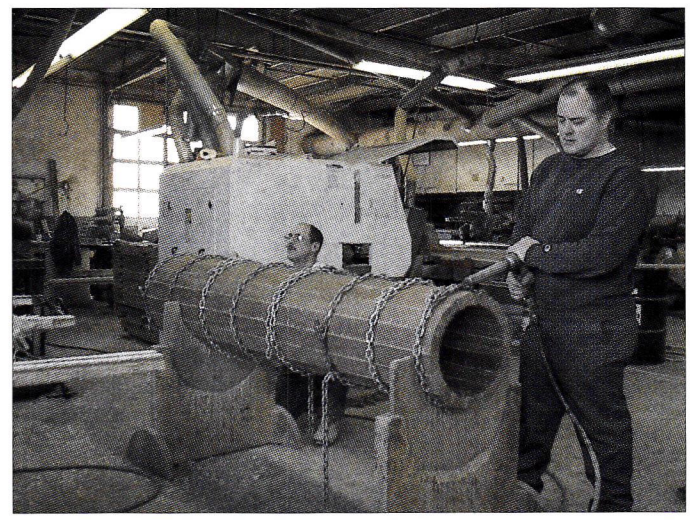
The disappearance of old-growth forests has created a market for rot-resistant wood substitute materials for exterior applications. But the cultural attachment to wood is so persistent that to traditionalist eyes wood substitutes can appear glaringly out of place. This lingering desire for wood has sustained a flourishing popular market for turned posts, porch parts, and finials in second-growth wood that seems indifferent to short life expectancy in highly exposed exterior applications. This trend towards diminishing expectations is useful to note when designing in an environment of diminished quality.

For more exacting custom reproduction elements, however, a growing realization of the limited service life of new-growth lumber is becoming evident. According to custom-column-builder Jay Fagan of Fagan Design and Fabrication, Inc., in West Haven, Conn., there has been a dramatic reduction of orders for exterior, paint-grade columns over the last ten years, as the market seeks more durable, affordable solutions. Growth in Fagan's stain-grade interior work, however, has more than made up for the loss, and they are confident that there will always be some exterior historic and new construction projects that will find a way to assemble the budget to re-create traditional forms in traditional materials.

Stavework Turnings

To make the most efficient use of scarce old-growth resources, Fagan's columns are turned from a staved blank, constructed from a ring of cambered staves glued into a cylinder. The staves are oriented directly outward, presenting their most durable face to the weather. Taken as a whole, the assembled blank is of uniform stability and thus more easily turned than a solid or glued-up blank which presents a full range of grain orientations. The staving technique allows relatively narrow widths of stock to be incorporated, making efficient use of material. Traditionally used for producing large columns, the technique produces a lightweight, strong structural element with a useful interior chase for structural or mechanical installations. Although staving is labor-intensive, as lumber costs go up Fagan finds it to be a cost-effective option for smaller and smaller columns. Six years ago, in any diameters under 8 in., solid blanks held the price advantage over a staved turning, whereas now Fagan can turn a column as small as 4 in. at a lower cost than that of producing a solid element of comparable quality.

Even more than columns, decorative turned-wood finials require the highest lumber grade to furnish durable service. Unlike columns, which are integrated into and protected by the building structure, turned finials are solid, freestanding sculpture. Richard Swartwout of New England Woodturners in Andover, Conn., is able to turn solid finials up to 18 in. dia. on a custom-built lathe. Solid construction presents natural-grain orientation, including vulnerable end grain, directly to the weather in every direction, including upwards. According to Swartwout, the performance of such elements is decided by lumber selection. Domestic old-growth redwood was formerly the standard choice for durable exterior turnings, but as these reserves have become scarce and expensive, imported mahogany and Spanish cedar are furnishing serviceable substitutes. He builds glueups from vertical-grained lumber sized 8/4 to 12/4, but prefers the smaller sizes because they give the millworker more control over selection, grain orientation, and the placement of glue joints. He notes that compromise of lumber quality will directly accelerate rot. Elements built from old-growth stock will outlast any other material, but if it is absolutely essential to cut costs on these finials, it may be more cost effective to build them out of materials other than wood.



This stavework column is being glued and compressed out of vertical-grain old-growth redwood. (Photo: Fagan Design and Fabrication)

Solid-white-oak columns, intentionally turned from green lumber, season in place. "Checking," cracks that develop as wood dries, is part of the look for this country estate. (Photo: Eric J. Smith, Architects)

Turning Green Wood

New England Wood Turners and Fagan Design recently collaborated on a custom design that showed new uses for available resources. As part of a renovation of a large, stone residence, they were asked to fabricate 20 Tuscan columns out of solid white oak for use in a new porch and entrance designed by Eric J. Smith, Architects of New York City. The column shafts were 15 in. at the base by 10 ft. long, tapering to 12 in. dia., classically proportioned, and furnished with capitals and bases. It was further specified that the shafts were to be turned from *green* lumber. When the artisans protested that such a large solid column turned from unseasoned material would check severely as it cured, they were told "that's the idea!" It was intended that the column should season and weather naturally, in place, and remain unfinished except perhaps for a coat of oil or oil stain, once the material had fully air-dried.

Thus assured by the architect that the checking was an intended part of the design, the team of artisans proceeded, even though they felt the material was better suited to a timber-frame project than to a classical column. New England Woodturners managed the project and Fagan Design executed the turnings. The stock was selected from cants cut in Michigan and sawn into octagons suitable for turning. Before shipment to Fagan, the octagons made a stop at a boring specialist, where each received a 2-in. hole up the center, to aid seasoning and thereby relieve the stress of checking. The turning itself turned out to be routine, and none of their concerns about the unseasoned material causing cracking or unbalancing of the work were realized. Once turned, the surface quickly dried to a shallow depth, allowing it to be sanded out to a very smooth finish, and the project team was pleased and proud of the result.

The architect reports that checking of about 3/8 in. — well within the intended range — has so far appeared on the columns, which were delivered in May of last year. How durable they will prove over time depends in part on their exposure to weather and building runoff. Their cost-effectiveness will be determined by their as yet unknown length of service, balanced against their low initial cost (about $2,000 each), negligible maintenance expense. So far, Jay Fagan is impressed and anticipates that his company will get further orders for similar columns. He believes the approach is an affordable, reasonably durable solution to furnishing custom-turned rusticated ornament for many projects. ◆

John M. Corbett is Publisher of The Restoration Trades Exchange, a web-based network of the leading artisans and contractors in the traditional-crafts fields. John is a former steeplejack and rigger, but now spends most of his time cataloging and chronicling the exploits of fellow tradespeople. John contributes "Building Arts Notebook" to every issue of Period Homes; he can be reached at john@restorationtrades.com or at (888) 852-8202.

FOR MORE INFORMATION:
www.restorationtrades.com

You can find full contact information about New England Woodturners and Fagan Design — as well as hundreds of other skilled preservation artisans and contractors — by logging onto the Restoration Trades Exchange website at **www.restorationtrades.com**

PLANTS, continued from page 12

Appearance is the first thing you notice about a garden center or nursery and it is the first indication of quality. Personally, I am immediately turned off by a poorly kept place. From experience, I have come to associate an unkempt nursery or garden center with a poorly run operation and inferior plants. I distrust it as a whole and am much more circumspect about purchasing there. Marie, who spends a lot of time each year traveling to different growers, says neatness is the first thing she looks for. If a grower is meticulous about his nursery, she says, he is probably similarly careful with his plants. Are the blocks of plants well laid out? Within the blocks, are there many dead plants or plants lying on their sides? Are weeds growing in the containers? Are there dead branches, leaves, or other debris in the aisles? Some of this is inevitable, of course. A nursery or garden center requires much upkeep and constant vigilance, but an untidy appearance is not a good sign. Whether visiting a roadside stand, garden center, or nursery, do judge, in part, by its appearance. It is telling.

Above and Below: Evergreens are always in season and can be bought and planted anytime the ground isn't frozen, but for Autumn color, buy in the Autumn.

After appearance, it is probably the prices you will notice next. The place with the lowest prices is not necessarily the best. If the prices are low across the board, buying practices there may be based on cost alone, in which case a qualitative analysis of the plants is particularly important. Where a plant is grown is important in this respect, too. Plants grown in the Northeast tend to be more compact and shorter than the same plants grown in the West. Price is frequently stated according to plant height rather than container size, so a 3-ft.-tall Rhododendron grown in the West may be as old and cost the same as a 2-ft.-tall Eastern-grown Rhododendron. Nevertheless, if you live in the East, you are probably better off with the Eastern-grown plant. It may seem less plant for the money, but the chances of its surviving and thriving are better.

We mentioned experience, and this is important. Some garden centers and nurseries provide landscaping services. Those that do can provide invaluable information concerning how specific plants fare over time in your locale. If they also provide design services they may carry a greater variety of material to choose from. All else being equal, I tend to favor the full-service nursery or garden center, which is more apt to carry a wide range of garden products. They usually have a good variety, and I can profit from their years of practical experience. But as Marie says, no one place is right for everything. Where we buy really depends on what we need and the quality offered.

Most of us tend to frequent the nearest nursery or garden center, often remaining unaware of others not much further away. Yet they can vary so greatly, we owe it to ourselves, I believe – and to the nurseries, Marie would like to add – to find those which have gone the distance in providing quality and variety. Look around and ask around. Make an effort to find the best in your area. It is a wonderful thing to have a relationship with a nursery you value and with the people who work there, buying plants through the seasons and over the years, providing feedback and getting answers. It becomes part of the whole gardening experience, and really, an invaluable part.

Nurseries require a great deal of upkeep, and there will always be some areas of slight disorder, but a nursery that is not on the whole well-maintained is best avoided. These nurseries show good order and excellent organization, with all plant species clearly marked with helpful information signs.

Plant Selection

Annuals

So there you are, looking at a lot of flats of pansies, and they all look pretty much the same. Or do they? They may all be full of the same blue blossoms, but in selecting annual flats, it is size and uniformity of plants and development of root structure which is most important, not flower show. Flowers contain the sex organs of the plants and would normally appear as the plant matures. Nurseries and garden centers alike purchase flats of annuals from various growers, and growers know that color sells. Most of the flats you see will have color, yet none of those plants may be mature enough to bloom. They have been given lots of 0-10-10 (phosphorus and potassium) or some similar fertilizer to make them pretty and irresistible. It is best to look past this and scan the flat for evenness of size, good foliage color, and how well each plant fills its allotted space. Best is a well developed plant, firmly, but, as Marie points out, lightly, rooted. Pop a plant from its cell. If you see a dense mass of white fibrous roots, the plant is too heavily rooted. The roots will need to be cut away before planting, which will set the plant back a bit. If the plant doesn't pop from the cell but soil spills out, or if the plant seems small in its cell surrounded by visible soil, it is probably not sufficiently rooted.

Grasses and Other Perennials

Part of picking plants is evaluating the plant by its own characteristics, and part is in comparing the plant to its companions. In this last respect, it is good to have some knowledge of the species in question and to make sure you are comparing among the same species and cultivars. Grasses, for example, can be pretty similar in appearance. Whereas Miscanthus sinensis grows to 4 ft., its sister, M. sinensis "gracilimus" will reach 6 ft. You'll probably find them right next to each other in the nursery, so read the signs closely before you decide that the latter is the better specimen, simply because it is bigger. You might not want a 6-ft. grass in your garden. What you do want, when choosing grasses, is a nice-sized clump with an even radiation of blades, growing from the center of the pot. Avoid those that show an uneven development, as the missing portion may have died out. Unless it is late in the season, look for new growth, and when choosing all plants in pots, try to pick those not filled with weeds – they will have been competing with the plant for nutrients. Don't, however, reject a plant out of hand just because it has a weed in the pot. A lot of weeds in a lot of containers is not a good sign, but a few here and there are just a part of nursery life.

Selecting perennials, Marie points out, is not the same as selecting shrubs. The shrub in your garden next year is going to look a lot like the one you buy this year. They don't change that quickly.

Perennials, however, are a different story, and it is not necessary – or even useful – to be as finicky with them. The most important factor, especially if it is

continued on p. 16

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PLANTS, continued from page 14

early in the plant's season, is an abundance of new growth. In this regard, be sure you are not comparing, say, hostas to day lilies or iris to anemones. When day lilies are well up, hostas will be just breaking ground, and anemones may not have appeared yet. While looking for fullness of foliage on day lilies, with new growth showing and ample buds, hosta should show a lot of spikes coming up all around. These factors are more important than abundance of bloom. A robust plant will ultimately provide the most satisfaction, but do remember: Perennials are reborn again each year from their roots. An average plant can easily be made into an exceptional specimen with good care.

Perennials are priced by container size, usually indicative of root development. Garden centers sell what they buy, usually with no repotting, but nurseries, which carry plants for longer periods, will repot a plant to a larger container when it has developed sufficiently. Some nurseries, like Marie's, put signs on

these newly potted plants, which read, "Not Rooted," with the date of transplanting. You'll know by the date if the roots have grown to the new size, but not every nursery is so thorough. You may be paying several extra dollars for a little extra dirt. There is nothing unfair about this. The cost to the nursery is in the repotting (and this they must pass on to you), but if you are going to get one gallon's worth of roots, you may as well pay for the one-gallon plant and not bother with the extra soil. If the plant seems small for the container and you'd like to know if it has been recently repotted, ask.

Shrubs

Though your radiant pockets of dazzling phlox may mean as much to you as a specimen peegee, replacement is a different story altogether. Considerably more goes into the shrub, it is a more costly purchase, and selection should be more seriously considered.

When evaluating a group of shrubs, look for a plant with full form, heavily branched on all sides. Again, be sure in this respect that the comparison is between plants of the same genus. Viburnum will carry many more branches than, say, Hydrangea macrophylla. Generally, a more compact form is the better grown, as too-open a structure with more distance between leaf and branch nodes indicates the plant was grown in less light. Leaves should be of uniform, vibrant color, lacking spots or other signs of damage or disease. Often, shrubs are picked up by the branches and may show some leaf loss from handling. This is not a bad thing by itself, so long as the branches are not also split and broken. If blooming, avoid plants with prematurely fading flowers. Look for the richest flower color and largest blossoms.

Usually, we look for the larger plants, but a plant out of proportion to its container may be overgrown and root-bound. You can feel the pot for hardness or compare the plant to its neighbors to get a better sense of this. If it seems too small for its pot, try pulling a branch end. If the plant comes toward you but the pot doesn't tip, it is not well rooted. Best then, to press the soil firmly back around the root ball and select another.

Even broadleaf evergreens, such as mountain laurel, rhododendron, and the like, do drop leaves, so some yellowing in the center of a shrub, on the larger leaves is normal. If it is also close to bloom time and the buds seem very tight, there may be a problem, in which case, pull out your library of botany books, and see if you can figure it out. Or ask. It is entirely possible that the particular species in question differs from the norm and the plant is fine.

Trees

In selecting trees, form is particularly important. The canopy should be attractive and evenly developed, indicating the plant was grown in the open with

In response to the growing interest in water gardens, many nurseries have begun to carry aquatics.

Above and Left: Space management is always a critical issue for nurseries, so be sure to look up when searching for plants.

ample room. Trees grown too close together, particularly evergreen trees, will show one side with dead branches or fewer or no branches at all. Unless late in the season, all plant types should show new growth all around, indicating vitality and good inner health. Problems in the roots frequently show up in tip die-back, which is almost always a bad sign. However, a lack of watering can also cause this problem, so if you see a tree you really want but it has dying tips, you can ... exactly.

If the tree is grown as a "b&b" (balled and burlaped), there are a few things to be aware of. Moving these trees can be difficult, and therefore not always handled with the greatest care by shippers and others. If you pull gently on the trunk and the tree moves easily but the root ball doesn't, select another tree. Look too, for oozing sap, broken branches, recent wounds to the trunk, dull foliage, and fissures in the bark. All these are to be avoided. As with broadleaf plants, needled trees will brown out and drop some foliage. As long as this is accompanied by new shoots, it indicates no problem.

For a period of time synthetic burlap was widely in use and can still be found. Synthetic burlap, unlike common burlap, does not break down in the soil; it needs to be removed so the roots can penetrate the earth. On larger specimens, this can present a problem. To tell if the burlap is synthetic, hold a match to it. If it burns, it's cotton; if it melts, it's plastic. Or ask. Try to avoid the plastic, if possible. If not, be sure it is completely removed during planting.

In addition to being burlaped, many larger trees will also have a wire basket over the roots. There has been considerable debate over this issue. Some people say it will girdle the roots, but 20-year tests indicate it poses no problem at all. The roots, it seems, grow around and envelope the metal with no ill effects. If the tree has as a wire basket, it is best left on for planting, as removing it will probably result in soil falling away from the delicate feeder roots, resulting in die-back or complete loss.

Peripheral Perception in Plant Selection

There is one last technique I use in choosing plants. I told this story to Marie and was surprised to find that she too uses this faculty. The story is this: Many years ago, I was working in a nursery greenhouse in California with a co-worker. We were sorting through hundreds of 6-in. pots of the identical fuschia plant, all of the same age and about the same size, preparing them for replanting to larger containers. My friend was not feeling well at the time and was using all his stamina simply to remain standing. In the midst of this tedious task, he called me over to look at a particular fuscia which had caught his attention. "Look at this plant," he said with a sort of reverence. "It is beautiful." I looked at the plant he had pulled from amidst all the others just like it, and indeed, something about it was extraordinary. It had no more buds than any other, no more branches or leaves, yet it had a vitality, a sort of glow easily overlooked, but unmistakable once noticed. This one plant was superior to every other of the hundreds of its companions, yet there was nothing particular one could point to that made it so.

Even a wholesale nursery, which is defined as a place which grows plants and sells only to the trade, relies heavily on wholesale growers for much of its stock.

Its special quality was peripherally perceived. I believe that quality of peripheral perception, perhaps accessible to my friend because his ordinary faculties were functioning so poorly, is always available to us. I have, since that morning, used it regularly. First, I sort out the plants according to the techniques Marie and I have above delineated. I then allow this peripheral perception to go to work. I scan the plants, not looking directly at them but around them, and unhesitatingly, I move toward the one which attracts me most, which *feels* the best. The process is a lot like looking at stars by looking near them. Your mind is focused on the object, but your eyes look just to the side; the light is perceived, and you have found what you were seeking. The only other comment I will make on this process is, trust in it. Once you've applied our suggestions for selecting healthy plants, then turn on your peripheral perception, and you will find the best specimens a nursery has to offer. ◆

Special thanks to Marie Vanden Bosch for her contribution to this article and to Atlantic Nurseries. Atlantic Nurseries is a wholesale nursery open only to the trade. It is located at 691 Deer Park Avenue, Dix Hills, New York 11746. Phone; 631-586-6242 Fax; 631-586-6287

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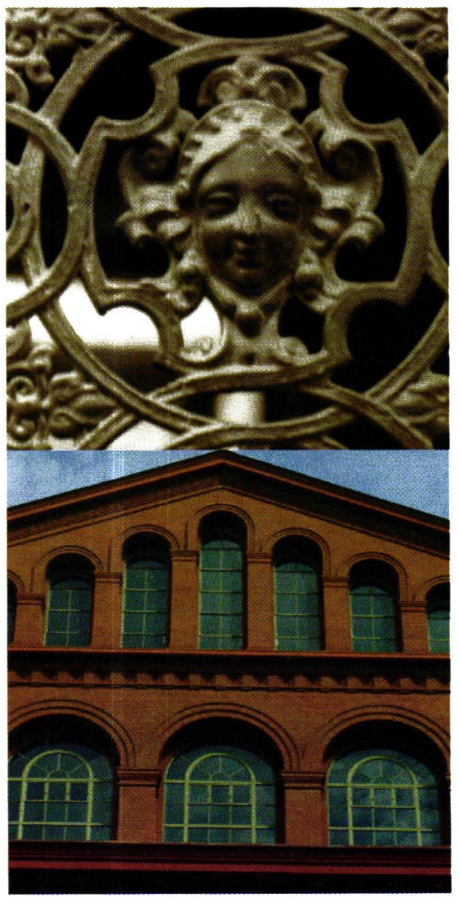

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On the Blocks

Hand-blocked wallpaper is an obscure 18th-century craft that has been revived by a Virginia-based paperhanging firm. And they're eager to divulge their secrets.

by Dan Cooper

While Neo-Classical architecture enjoys a perpetual revival of sorts (is there a Southerner alive who doesn't secretly desire a manse with a forest of columns at the head of a sweeping lawn?), many still find themselves perplexed when confronted with the issue of how to treat the interior of a classically inspired house. All too often, their inclination is to leave the walls a stark white, as if they were residing in some windswept Grecian temple.

It's important to remember that today's Neo-Classicism, although inspired by ancient architecture, owes much more to the structures of the 19th century in both scale and aesthetics. If we look to that era and its approach to interior finishes, many design problems may be resolved with greater ease. When broaching the subject of early-19th-century wallpapers, few if any American firms rival Adelphi Paperhangings of The Plains, Va., for authenticity.

If one were to imagine the antithesis of modern, machine-printed wallpapers produced in runs numbering in the thousands of rolls, it would be those involved with Adelphi who engage in the process of block-printing by hand. Essentially, they are the microbrewers of the wallcovering industry, and while there are perhaps a dozen U.S. firms producing small-run silk-screened art wallpapers, Adelphi stands alone in this country in its use of the delightfully archaic method of pressing blocks of wood onto paper.

It's not that Adelphi is staffed by Luddites, it's just that they're determined to produce exact replicas of late-18th- and early- to mid-19th-century block-printed wallpapers, utilizing traditional methods and materials for museums and those who require a truly authentic wallcovering.

In a recent interview, Christopher Ohrstrom, principal of Adelphi Paperhangings, divulged the processes and materials that make his product so distinctive. "Every other wallpaper manufacturer that I am aware of in America prints on commercial paper that's made with a high wood-fiber content. It's inherently not as strong, and won't last as long as the materials we use. We print on a hand-joined paper; it's a French watercolor paper by Arches that has an 80% cotton-fiber composition. It's acid neutral, and it should last indefinitely."

To ensure that those in the museum field would be satisfied with the authenticity of their product, Ohrstrom went to some of the pre-eminent experts in the field. "We had Richard Nylander, president of SPNEA, and Margaret Pritchard of Colonial Williamsburg approve our process, and they feel it's optically the same as the historic papers that we're trying to reproduce."

Ohrstrom asserts, "One of the factors that makes our paper so authentic in appearance is that we glue up individual sheets of paper into a 33-ft. roll using the original French rabout method. This results in the horizontal seams that also appear on the actual papers of the period and contributes to the papers' authenticity. They're glued with traditional animal-skin glue and 1/4-in. overlaps."

Workers then paint the paper using a two-knot mixed-bristle distemper brush and a modified distemper. Ohrstrom explains, "A true distemper is bound with hide glue and therefore water soluble and very difficult to hang; if you get the printed surface wet, the pattern smears. We developed a substitute binder that is more moisture-resistant."

After the paper is assembled, the ground color is applied by hand and then hung in festoons from the ceiling to dry. Adelphi uses two block presses, one from the 1860s and a second which is a copy of an 1820s press.

Urns and Medallions, circa 1795-1815, is shown here in a Prussian blue colorway, a color common to this time. It was originally discovered in a brilliant red print. The strong geometry of the pattern is found in many a classically inspired wallpaper.

Hamilton Urn (1787-1790), above, and Flower Baskets (1824-27), below, reveal a combination of architectural elements gracefully combined with floral clusters and swags. These papers could be printed monochromatically or in bright, multi-hued combinations.

This parlor features a coffered paper that emulates three-dimensional stone-work. Note the impressive door and window pediments and pilasters on the wainscot, which enhance the interior architecture.

Ohrstrom proudly states, "We reproduce the wallpapers in the exact scale in which the document was found, with no adjustments for modern standards. Our papers are usually 18.5 to 21 in. wide. We offer the document (original) coloring, as well as hypothetical period colorings. We will also custom-color any of the papers for our clients and execute a lot of custom reproduction work for institutions."

The wood blocks are made from deal or pine and laminated with 1/4 in. of quartersawn pearwood for the printing surface. The pattern is hand-traced and scanned into a computer, which programs a laser to burn away the area not to be printed. It's then finished by hand. Ohrstrom is delighted with the new technology. "The laser process allows us to keep the product within a reasonably affordable price; if we had to hand-carve each of the blocks entirely, it just wouldn't be economically viable."

As with most limited-production, highly authentic reproductions, Adelphi's papers are not inexpensive, yet they are comparable to other higher-end products that are far less accurate in appearance.

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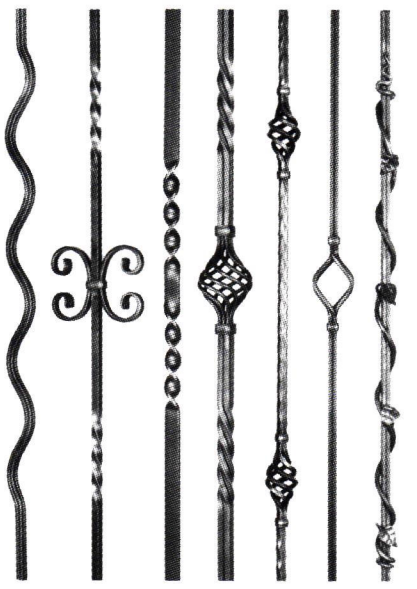

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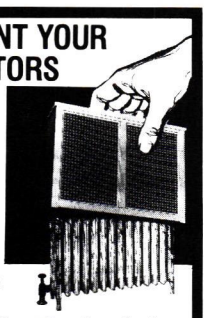

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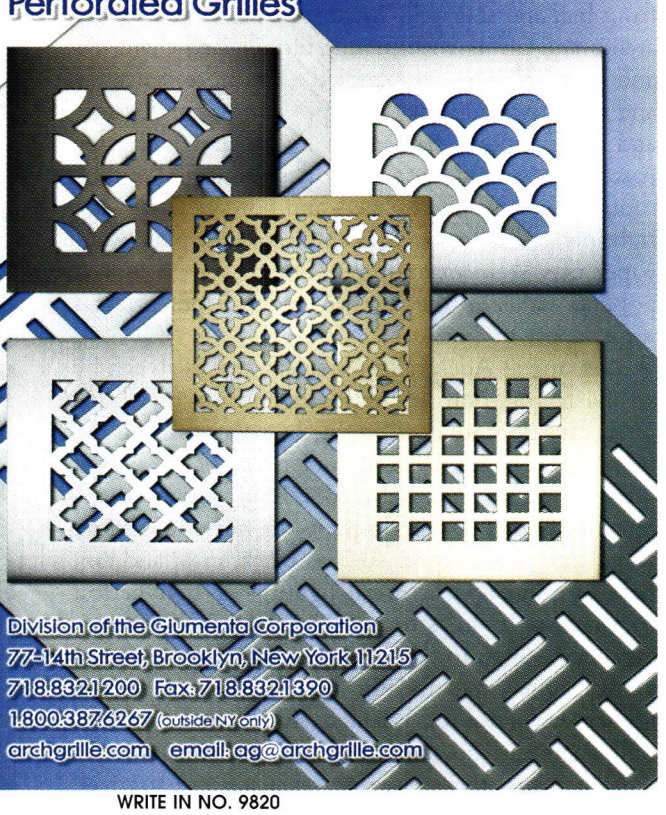

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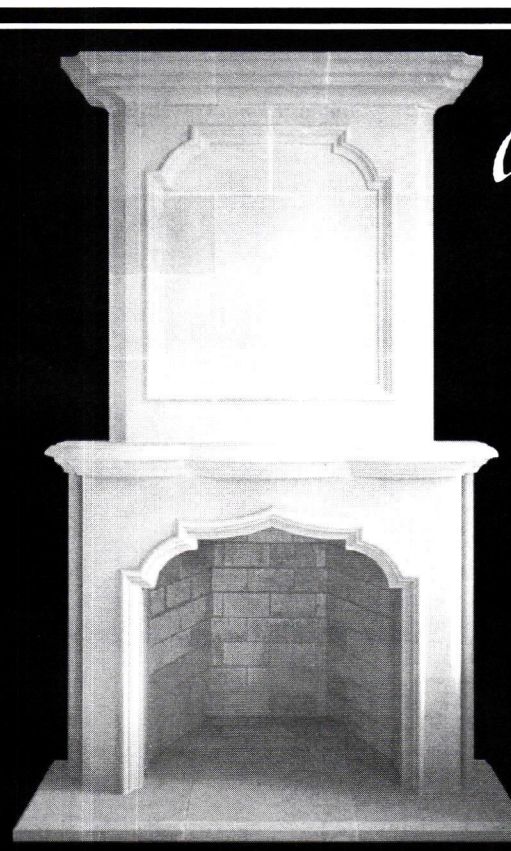

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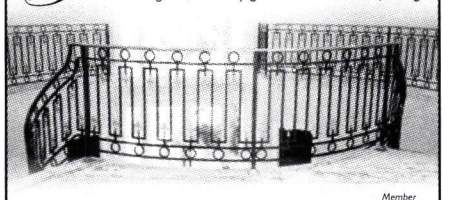

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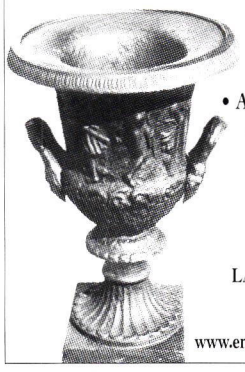

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Chevron and Laurel, an 1825 paper, displays a golden palette that adds a rich blend of color and pattern to a Neo-Classical interior.

Prices for their wallpapers per roll are $325 for one printed color and $50 per color after that. For custom work, there's a $1,500 set-up charge for fabricating each wood-block.

Not all patterns were intended or employed in all locations throughout a home. Ohrstrom notes, "As far as the appropriate uses of our patterns is concerned, the most rigid Classicism is observed in the front hall and stairwell. You'll see a lot of pillars and arches and prints with marble blocks. Bed chambers and smaller rooms are handled a bit more delicately and are often hung with stripes and sprigs. Parlors and dining rooms have more figural and landscape patterns separated by small stripes. Almost all public rooms may have plain papers and borders if it is the right period." The idea of a solid-color or plain wallpaper may seem oxymoronic, but they were indeed popular earlier in the century, and Adelphi offers a wide variety of hues.

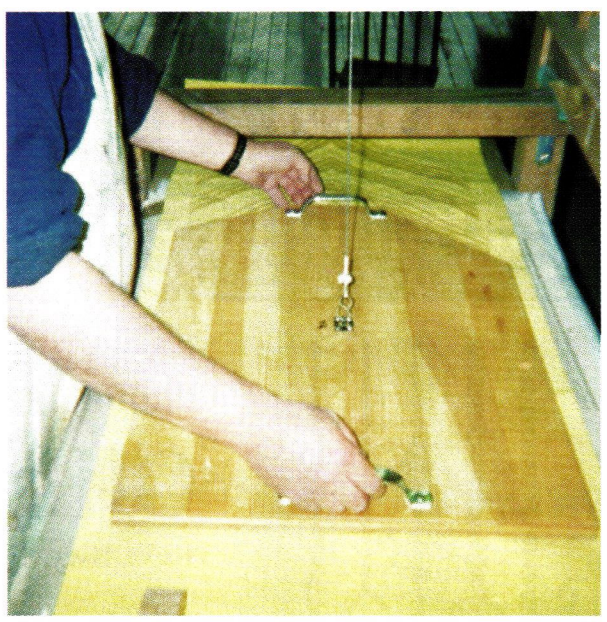
Looking at Adelphi's wallpapers, one is struck by several factors both in aesthetics and execution. It's interesting to note how bright the palette was in the first quarter of the 19th century. Many of the papers possess rich and unusual colors: Bold yellows, snappy blues, and almost-lurid pinks are not uncommon, along with stone colors such as black, gray, and tan. Bear in mind that artificial lighting of that period consisted of candles or oil lamps. While the colors may seem garish to those familiar with only contemporary light levels and the bland colors of today's homes, when viewed through enlightened eyes, the wallpapers' charms quickly become apparent.

The papers themselves posses a solid, matte feel, unlike the silkscreen prints being produced by the small firms devoted to the late-19th century and certainly unlike the thick, shiny mass-produced papers of today.

Another aspect to be considered in re-creating accurate wall treatments (and thus interiors) of this period is the mixture of colors that would be considered clashing by today's standards. In the photograph of the room furnished with Flower Baskets, note that the ochre of the wallpaper doesn't even come close to "matching" the yellow field of the border. While this might set a modern interior decorator to twitching, research has proven that many such combinations existed. It is this juxtaposition of varying hues that provides an authentic historic feel.

The creation of any historically inspired interior, be it a well-documented house museum or simply a contemporary, classically influenced suburban home, is always a study in compromise and interpretation. The former may have somewhat narrower choices; the latter offers the freedom to expand upon the past and adapt it to modern standards.◆

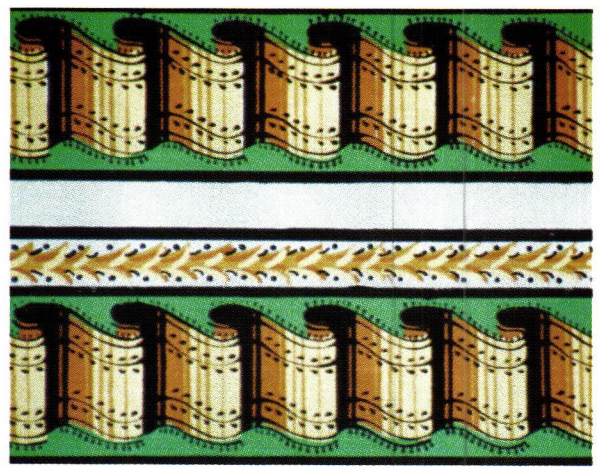
For more information, contact Adelphi Paper Hangings at (540) 253-5367.

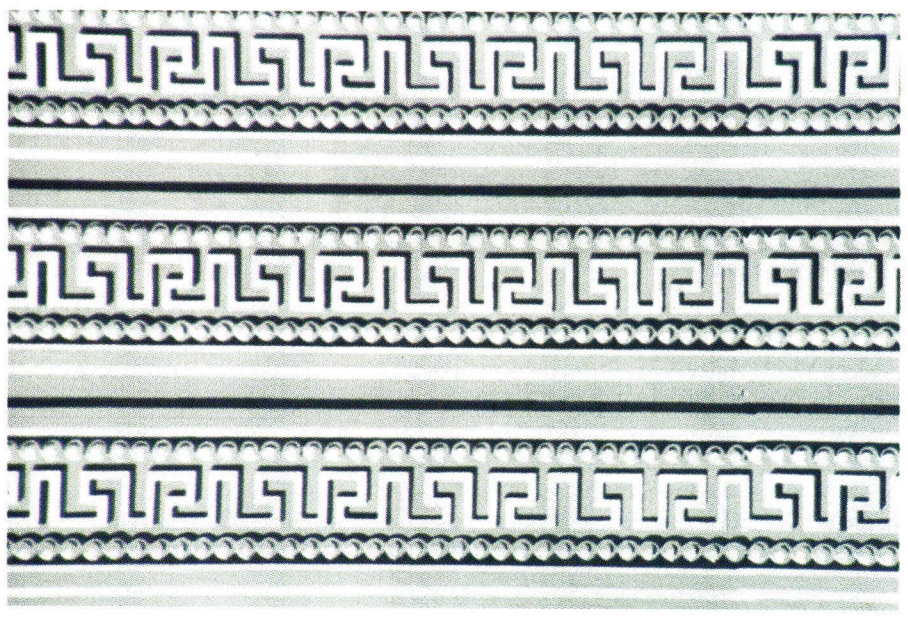


The woodblock, made from pine or deal with a pear-wood printing surface, is pressed upon the ground paper.

A block is lifted from the ground, revealing the pattern, which is comprised of delicate shadings of chevrons superimposed with the brilliant hues of foliate scrolls.

Flower Baskets in situ with a delicate floral border. The grain-painted woodwork with ebonized trim complements the bright hues of the paper.





Borders were very popular during the first quarter of the 19th century. The Anthemion Frieze (top left) dates from 1799, the Ribbon Border (top right) was originally produced around 1800 and the Greek Key Border (bottom left) was created in 1815-1830.

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WRITE IN NO. 3056

Classically Styled Residences

The following three recent projects represent excellence in traditionally styled residential architecture with a special attention to Classical principles.

PROJECT: Re-creating a Lakeside Vacation Home in Michigan
ARCHITECT: Jonathan Lee Architects, Petoskey, Mich.
CONTRACTOR: Haenlein Builders, Lake Leelanau, Mich.
ENGINEER: CTM Engineers, Traverse City, Mich.

A dramatic site with an existing house provided some unusual challenges for Jonathan Lee Architects of Petoskey, Mich. A young firm with two principals committed to the design of properly proportioned and lasting traditional architecture, the office has a full roster of ongoing work and lots of potential. This lakeside summer house, the firm's first project, was recently completed: It reflects both the client's passion for Jeffersonian architecture as well as the architects' delight in having a client who wanted something which, as Jonathan Lee states, "was right up our alley."

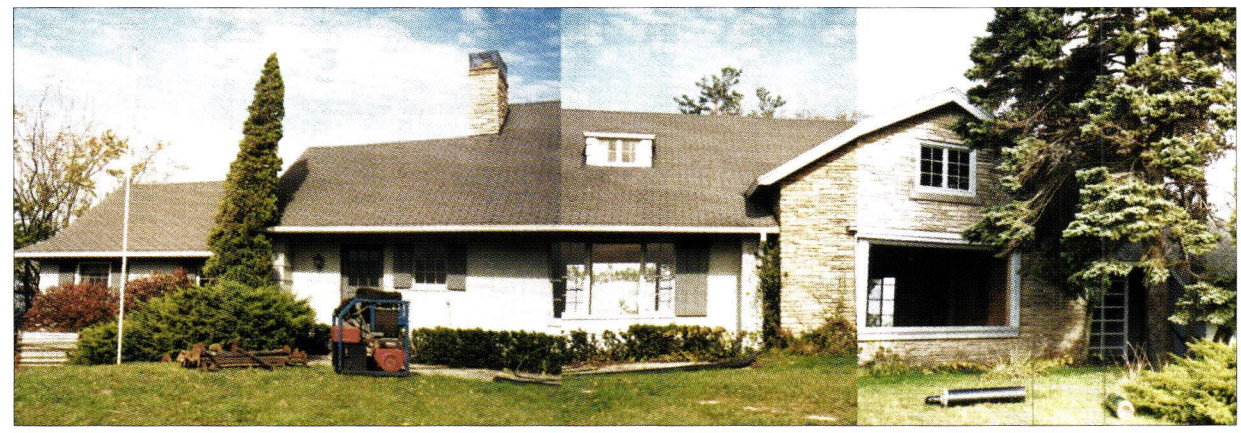
Located atop a 120-ft.-high bluff, the site has panoramic views of Lake Michigan to the north, and Lake Crystal and the 18th hole of the Crystal Downs County Club, an Alistair McKenzie-designed golf course, to the south. The original house, a 1929 ranch, was literally falling down when the client purchased the property. Fully confident that an architect could address its various aesthetic, programmatic, and structural issues, the client forged ahead and subsequently got Jonathan Lee's name from a contractor in the area.

Mr. Lee, formerly an associate with Ferguson Shamamian & Rattner of New York, and his business partner Stephen Wiseman, previously in practice in Lexington, Ky., had their work cut out for them. To start, one-third of the foundation had to be rebuilt due to erosion caused by a poorly designed and maintained gutter system. The existing house was a 2,900-sq.ft. horizontal structure that did not take advantage of the spectacular light and views afforded by the site. Heavy eaves overhanging the windows shut out the light and restricted the view. On the interior, antique-cedar-paneled walls and ceilings further darkened the small interior spaces, making the house unpleasant and unappealing.

The new design, which called for an additional 500 sq.ft. of living space, is reminiscent of the architecture of the University of Va., the client's alma mater, and the client's 1920s brick house in Charlottesville, Va. The resemblance is evident most specifically in the formal entry portico that was added to the front of the house. The portico features load-bearing Tuscan columns with limestone plinths and lead venting plates based on those from the loggias at UVA. However, the entasis (the gentle tapering of the column shaft as it rises) departs from the Jeffersonian model and begins at the base, rather than one-third of the way up the shaft. The normal ratio to figure entasis is 1:7, but for the 8-ft. columns of the portico, the architect felt the formula made them appear too heavy. Instead, Lee used a ratio of 1:8, which gave the columns stature without too much mass. (*For more on entasis, see article by Steve Semes on page 111*)

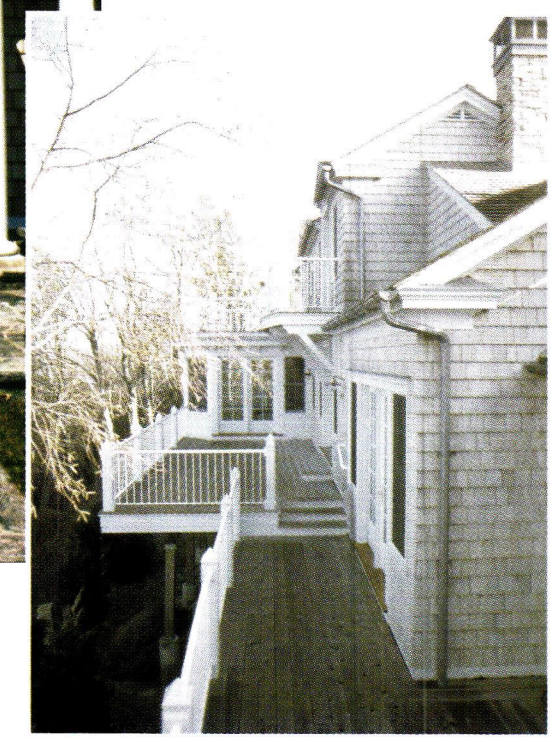
Other additions include new dormers on the second floor to add visual interest, light, and an opportunity for window seats. A sunroom and a system of terraces now grace the Lake Michigan side of the house to further engage the views and welcome the light. As for the interior, it was completely gutted to open up a cramped plan, and the stairhall was lightened with a dormer above. The

continued on page 24



Before and after: This dilapidated 1920s ranch house, pictured here (top) in its "ugly duckling" state, has been re-created by Jonathan Lee and Stephen Wiseman of Petoskey, Mich. The new house (above), which is sited on the top of a sand bluff, has views of Lake Michigan to the north. The front of the house appears nestled into the heather of the Scottish-style Crystal Downs Golf Course, and overlooks the 18th fairway.

In this photograph (below) we see the back of the house shot from the side. Lead-coated flashing is used and a system of half-round gutters were designed to carry water back to the south side of the house and a simple trench drain in the drive. The client originally requested a cable rail for the back porches, which would have been unobtrusive. However, as they are not code compliant, the architect utilized a powder-coated pipe rail with square pickets and Williamsburg-style newel posts. To provide the least amount of obstruction, the top of the rail was dropped down to line up with the tops of the window sills.



The front portico boasts a double column cluster that was inspired by the work of two different architects. As Jonathan Lee says, "The client loves the architecture of Thomas Jefferson, so I took the columns from the colonnade at UVA. But at this smaller residential scale, I used Charles Platt's formula for entasis, which begins at the base, unlike the Jeffersonian model, which begins one-third of the way up the shaft." One can also see the bleached Western red cedar on the exterior walls and Alaskan yellow cedar for the roof. The trim is painted old-growth cypress. The paneled mahogany door by K.C. Doors, Mich., was treated with a formula by Fine Paints of Europe of Woodstock, Vt., to create the appearance of an old Colonial door. One detail, in which Lee says he "got to do something kind of fun," was to design the chimney top as a little Grecian tent pavilion. It is simply pieces of lead-coated copper welded together for a whimscial effect.

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IT HAS BEEN KNOWN for years that wallpaper and fabrics sometimes leave patterns, known as ghosts, on the material to which they are attached. Patterns left behind could play an instrumental role in the recreation of accurate wallpaper patterns specific to a building. Little is known about the method of transfer, therefore, George Washington s Fredericksburg Foundation, with funding from the Barra Foundation, is currently conducting a study of the phenomenon. This study, headed by Chris Ohrstrom, of Adelphi Paper Hangings, and Brian Powell, of Building Conservation Associates, will seek to understand transfer patterns, how to enhance them, and to develop practical survey methods to search for patterns.

TO PERFORM THIS STUDY it is necessary to collect as much information as possible. We are currently seeking information from professionals, institutions, homeowners, and contractors. If you know of an area to which a wallpaper pattern has transferred, or would like more information about the study, please contact Matthew Webster, George Washington s Fredericksburg Foundation (Kenmore Plantation), at (540) 373-3381 ext. 25 or email webster@gwffoundation.org.

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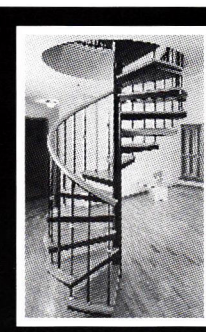

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JONATHAN LEE, continued from page 22

basic footprint remained, however, in accordance with zoning requirements.

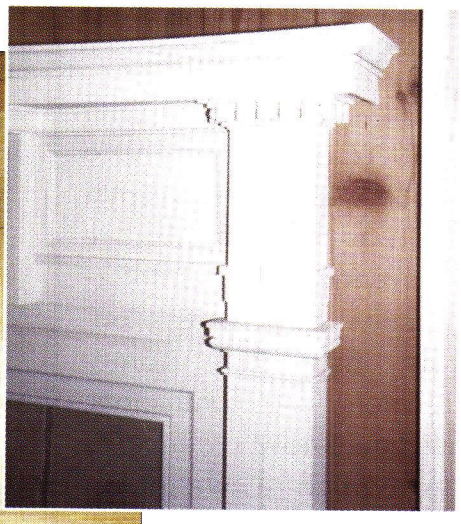
This summer house, completely transformed, now provides the client's family with a lakeside vacation spot with the familiar, beautiful architectural details of their home in Virginia. Jonathan Lee and Stephen Wiseman hope that these details "raise the bar," at least a little, toward awareness for genuine and timeless architecture. ◆

RECENT PROJECTS, continued on page 26

In the office, six risers above the first floor, a new dormer window looks out over the golf course. The built-in window seat with cedar-lined storage beneath is one of the owner's favorite locations in the house. "It's a place where the client can relax and read," says Lee. The desk top to the left has an inlay of sealed cork, which has a nice feel and satin sheen, and is a material that is more forgiving than leather in a houseful of young grandchildren.

The interior of the house was completely gutted to expand the floor plan and enlarge the rooms. The existing stairwell was, as Lee says, "a dark tunnel and not very inviting." The Before shot (inset) shows a claustrophobic stair completely swathed in antique red cedar panelling. To give the stair a bit of light, a shed dormer went in above, and the wall to the right side was removed and replaced with a column screen. The panelling, some of which was salvaged, was judiciously used as an accent wallcovering instead of a wholesale covering of the entire interior. Painted doors and trims also helped lighten the look.

The pleasant kitchen, which has a fantastic view over Lake Michigan, is located where two roofs come together at an angle. To guide the eye and deal with the odd ceiling line, the architect installed an 8-ft. built-up wood cornice. One of the nice details is the bracket holding up the cabinetry on the left. The woodwork is paint-finished maple, and the countertop is granite.



A detail of the new fireplace (above) bears no resemblance to the original (left), which was unremarkable in appearance. The denticulated Doric order was used to create components that are "less restrained," as Lee says, but "within the academic classical principles. The dentils become mutules to hold up the mantel shelf and the pilaster has a quirked echinus. The corona and cymatium are solid pieces — no mitre joints — and are bowed!" The woodwork was done by Woodbind in Suttons Bay, Mich.

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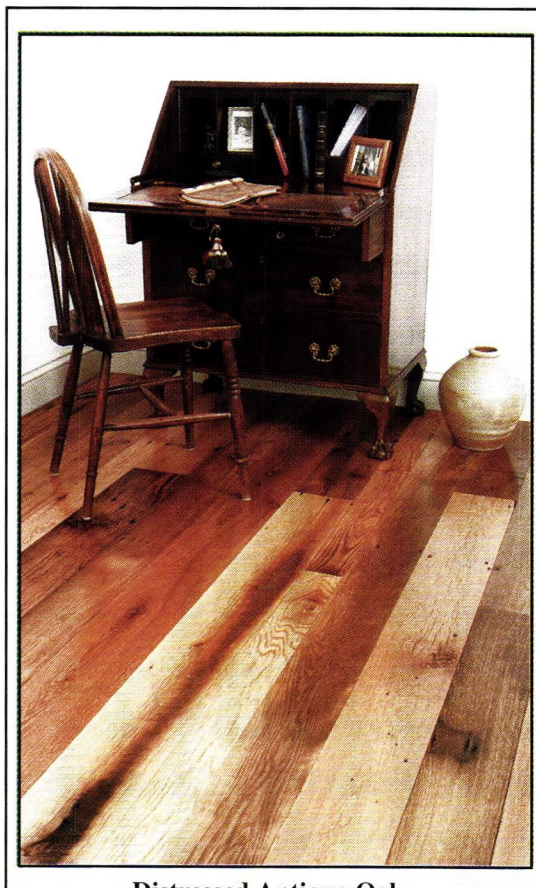

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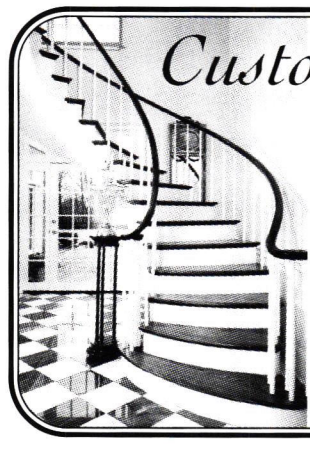

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WRITE IN NO. 1107

PROJECT: Gardening Cottage, Greenwich, Conn.
ARCHITECT: Hilton-VanderHorn Architects, Greenwich, Conn.
PROJECT TEAM: Douglas VanderHorn,
DESIGN PARTNER: Daniel Pardy,
PROJECT ARCHITECT: Susan Lockwood, Job Captain
LANDSCAPE ARCHITECT: Page Dickey, North Salem, N.Y.
CONTRACTOR: SBE Company, Inc., Fairfield, Conn.

This charming gardening cottage was built as an outbuilding on the owner's property, along with a new garage and a new stone wall with a gate. All the new structures were designed by Hilton-VanderHorn Architects, and the landscaping was coordinated by the owner, an avid gardener, with landscape architect Page Dickey.

The existing main house, built in the English manor style, set the tone for the exterior design of the cottage. An unusual wavy clapboard mimics that of the house, and a steep roof with flared eaves caps the simple one-room plan. A pergola with a bricked-in patio below creates an outdoor room that is a natural extension of both the landscape and the building.

One large interior room serves the client well to store out-of-season pots and make accessible a variety of gardening tools. The floor was designed to allow easy hosing away of spilled dirt, with the water draining off through the pea gravel-filled joints of the stone floor. A granite fireplace offers warmth to the uninsulated space, which has exposed roof framing, plaster walls, and beadboard wainscoting.

Although small, this cottage-as-potting-shed is packed with architectural detail and utility. What gardener would not dream of having such a lovely place to hold everything from fertilizer and soil to a treasured trowel or rake? Hilton-VanderHorn Architects have created a little house that perfectly suits the storybook gardenscape, as well as the requirements of their client. ◆

RECENT PROJECTS, continued on page 28

This Gardening Cottage, designed by Hilton-Vanderhorn Architects of Greenwich, Conn., sits within an English-style garden, looking as if it has always been there. The structure and the adjacent wall, however, replaced a previously existing two-car garage. A new garage, not visible here, was also part of the program.

The interior of the cottage features exposed Douglas fir framing with a stained mahogany beaded-board wainscot. Ample storage is provided for pots, tools, and baskets on built-in shelves and hooks. The granite stonework of the fireplace matches one from the main house, with brackets supporting an antique oak beam shelf. Flooring for the cottage is Antique Barr Limestone from Paris Ceramics, which is set in pea gravel for drainage.

On closer look, one can see the wavy red cedar clapboard, which reflects those on the gables of the main house. The custom windows with Merit casement latches are mahogany, as is the pergola. The siding and pergola are finished with Cabot's weathering stain. The brick used on the patio matches the existing house brick, and the wall lantern is from Joseph Richter, Inc., of New York City. Front Gate catalog supplied the wood swing; the iron garden furnishings are antique pieces found by the owner.

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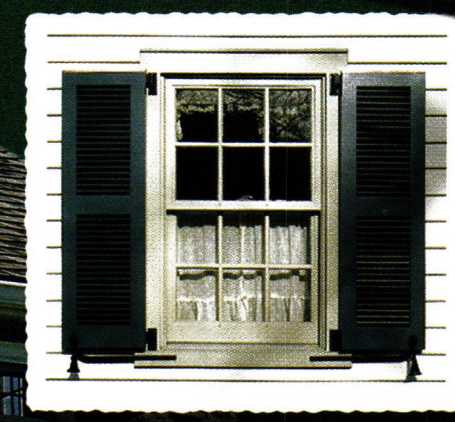

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WRITE IN NO. 1056

All photos courtesy of Country Life *Picture Library/Paul Barker*

The original entry drive and courtyard, now covered with pea gravel, are all that remain of a small prefabricated cottage that stood on the site on view here. In its place, Peter Pennoyer Architects of New York have designed a Shingle-style house with classical elements and traditional details, including white cedar exterior walls; a red cedar roof; six-over-six double-hung windows with true divided lites; an eyebrow dormer that screens in the wood-lined (beaded fir) open-air sleeping porch; a widow's walk; and a Dutch gambrel roof. The front portico is graced with exaggerated latticework that allows for the strong sea breezes while lending a bit of whimsy to the flat elevation; the two peaks give the house presence and stature. The wing to the right is the study and the wing to the left is a play-room with the kitchen behind. Note the whimsical oval window, which does, however, make perfect sense from the interior stairwell.

The back elevation, seen at an angle, shows the colonnaded back porch that reflects the same Doric order as the front portico. Note how the shingle "skin" wraps around to meet the end columns, which also have narrower intercolumnation to their neighbors than do the others. As Pennoyer states, "The porch is tall and deep enough to use without cutting off the light." The bay window that looks out from the living room is, as are all the windows, by Marvin. Above the porch are bedrooms, divided by the oval windows of the bathrooms, which look over Buzzards Bay to Martha's Vineyard. The chimney and retaining walls are of local fieldstone.

Project: Summer House at Mishaum Point, Mass.
Architect: Peter Pennoyer Architects, P.C., New York, N.Y.
Project Team: Peter Pennoyer, Thomas Nugent, Gregory Gilmartin, Eero Schultz
Interior Designer: Katie Ridder Inc., New York, N.Y.
General Contractor: Kendrick Snyder Builder, Inc., Westport, Mass.
Landscape Architect: Horiuchi & Solien Inc., Falmouth, Mass.
Structural Engineer: Friedman Structural Engineering, New York, N.Y.

A 110-year-old summer colony in Massachusetts inspired a new house designed by Peter Pennoyer Architects, a Manhattan-based firm known for its respect for historical precedent and imaginative use of traditional forms. The windswept peninsula of Mishaum Point, Mass., which juts south into Buzzards Bay, was once the site of a large farm dating back to 1682. By the turn of the century, however, the farmland became picturesquely dotted with summer homes in the Shingle style. Many of the houses were designed by William Ralph Emerson, one of which was owned by Pennoyer's grandparents.

Across the street from the house (which remains to this day in Pennoyer's family) is a 4-acre lot with a waterfront view. On it stood a prefabricated, bolted-together, ad hoc cottage, circa World War II. The clients wanted to replace the cottage with an attractive and comfortable house that references the Dutch gambrel roofs and shingle cladding traditional to the Emersonian houses nearby. As for the interior, the clients requested that the rooms be varied in proportion and on different levels. They also wished to plan ahead for the eventual addition of a guest house, garage, and tennis court.

Taking the challenges to task, Pennoyer and his team designed a modestly scaled house (6,000 sq.ft.) with plenty of detail, lots of New England appeal, and what Pennoyer calls "a little bit of correct classicism." The site has been planned to allow for phasing in the construction of the outbuildings; the garage has already been built, and the guesthouse will be completed by Spring 2003.

When asked about the resulting design, Pennoyer talked about his solutions for problems intrinsic to all waterfront houses. "There is always the temptation to have too many windows facing the view. We tried to find a balance between the light and the prevailing winds. It is very windy on the point; it's like being on a boat." The sturdiness of the house is indeed counterpointed by the rhythmic yet restrained fenestration of the back elevation that accommodates the view. At the front, the clerestory windows suffuse the entry and stairhall with light.

The interiors were designed by Katie Ridder Inc., also of New York. Working with the client's collection of paintings, carpets, and furniture, Ridder augmented the overall feeling of comfort and ease with a few well-placed custom-designed pieces, and implemented a coastal color palette of blues and greens. Of note is the entry hall's beautiful William Morris-inspired wallcovering by Scalamandre. The interiors are a calm reflection of the owner's desire for a traditional home that is agreeable but without pretense.

As Pennoyer states, "The house is understated classicism. It is not overbearing. The use of local materials and stock moldings help balance the rhetoric of the little temple of the front porch and the correct cornice of the back porch." A man with a ready wit, Pennoyer recalls telling the client that the design addressed all 39 points on the scope-of-project wish-list, including the last requirement for spontaneity. Dryly claiming to be too "uptight" for architectural spontaneity, Pennoyer

continued on page 30

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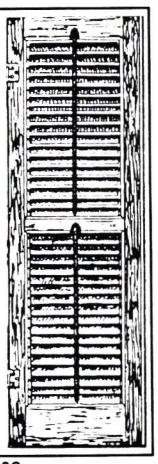

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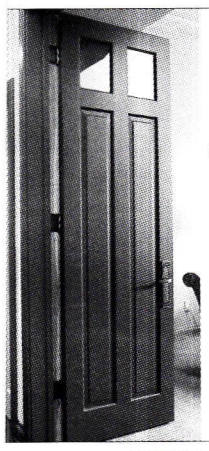

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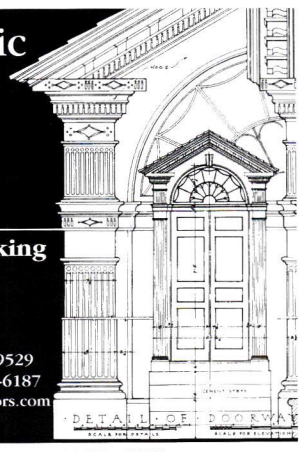

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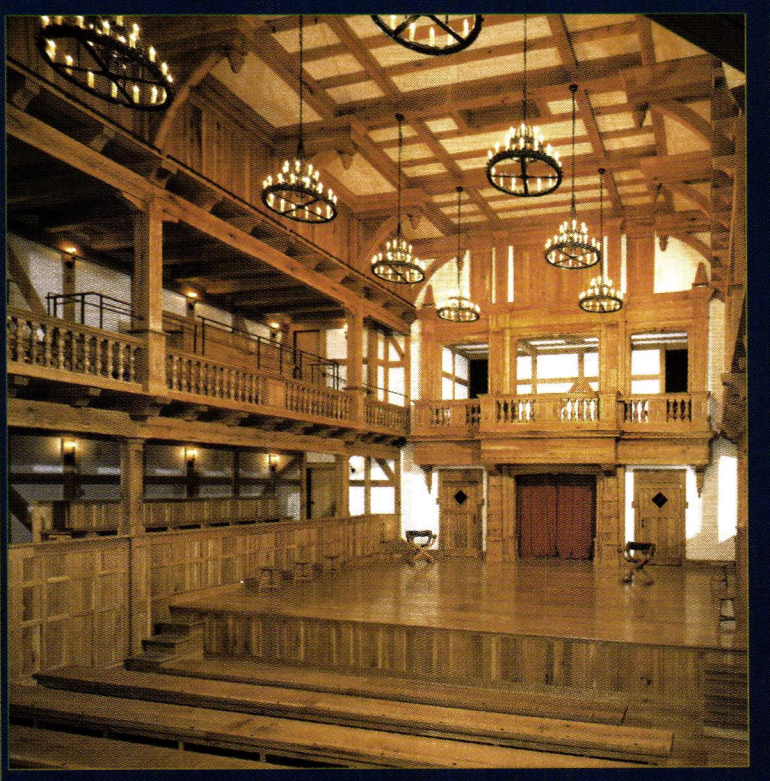

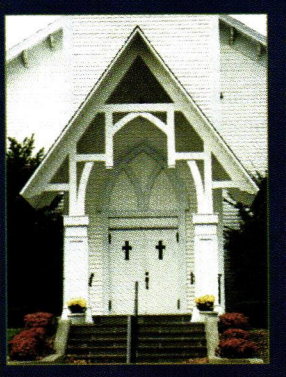

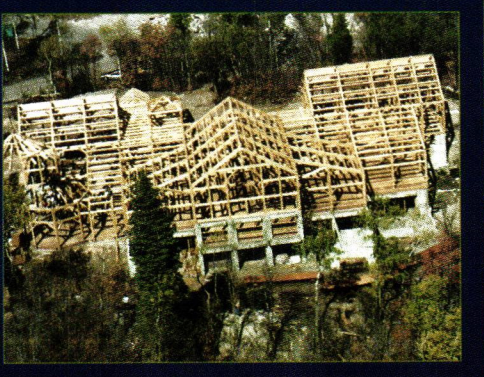

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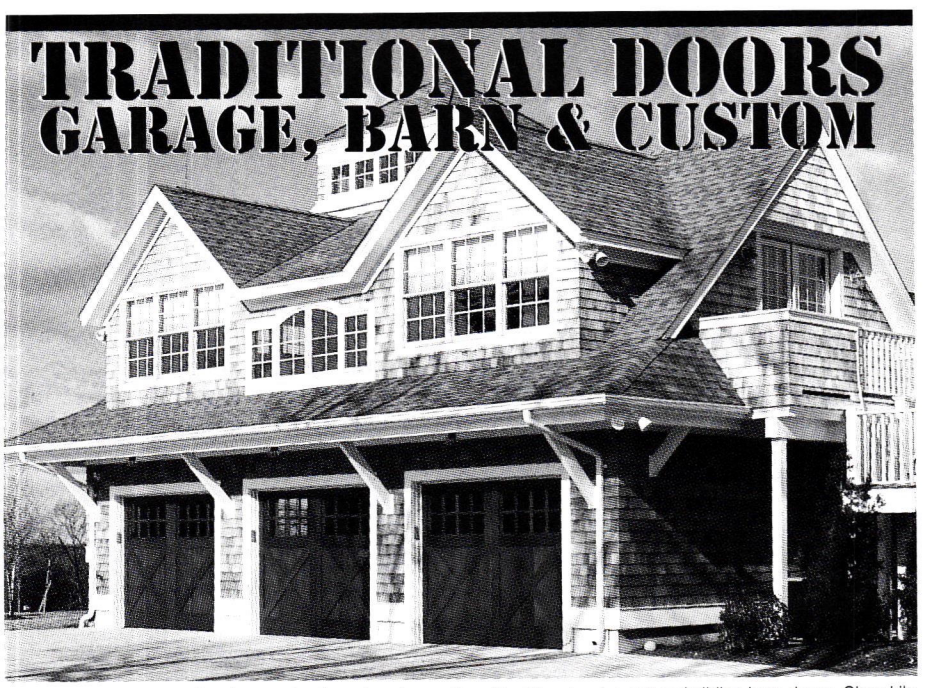

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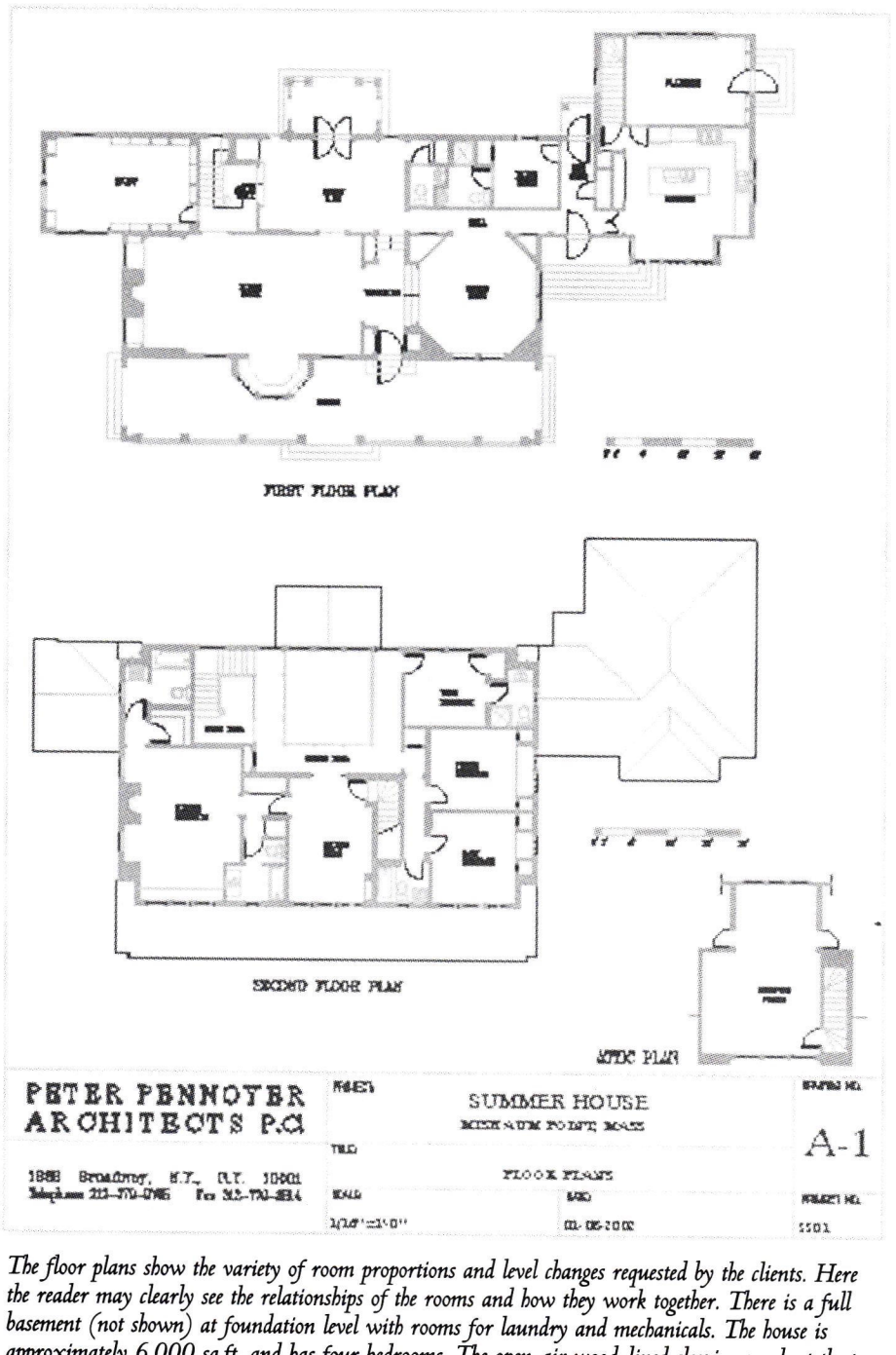
WRITE IN NO. 4573

PETER PENNOYER, continued from page 28

did manage to charmingly "misplace" one of the oval windows in the front elevation, thereby successfully delighting his client on every point. ◆

The living-room view shows the pine beaded-board ceiling typical of the William Ralph Emerson-designed houses built at Mishaum Point around the turn of the century. The room also features paint-finished paneled walls. Built-in bookcases on either side of the far windows flank the plaster bolection fireplace mantel by Hyde Park Architectural and Ornamental Plaster of New York; floor-to-ceiling double-hung windows and a huge bay frame the spectacular view that looks to the east. Cozy built-in window seats provide the best seats in the house! The other opening from the stair hall is on the right. This light-filled room has the highest ceiling in the house, save the double-height entry, and accommodates family activities, as well as comfortable repose.



The floor plans show the variety of room proportions and level changes requested by the clients. Here the reader may clearly see the relationships of the rooms and how they work together. There is a full basement (not shown) at foundation level with rooms for laundry and mechanicals. The house is approximately 6,000 sq.ft. and has four bedrooms. The open-air wood-lined sleeping porch at the top level is a wonderful conceit that gives the children of the house, and grown-ups for that matter, an aerie on top of the world.

The entry hall, painted in a warm ivory, is a gracious double-height space fitted with traditional wood baseboards, crown molding, and window and door casings. A beautiful William Morris-inspired wall-covering by Scalamandre boldly defines the stair and upstairs halls. The interior bridge element, both a wall and a bridge, cleverly divides the entry and provides an overlook. Note that the entry is on the same level as the front portico but that two steps up go to the stairhall and to the study beyond. The living room can be seen from the entry — one of the openings is on the left — and is two steps down from the hall. The floor is plain-sawn strip oak and has Reggio Registers' cast-iron heat registers.

The octagonal dining room has a somewhat nautical sensibility, emphasized by a pine beaded-board ceiling arranged in wedges between "spokes" reminiscent of the wheel of a ship. A chandelier by Rejuvenation Lamp & Fixture of Portland, Ore., is suspended from the "hub" by a simple hook, and the elegant mahogany table (designed by Thomas Nugent of Peter Pennoyer Architects) and Shaker chairs furnish a lovely lookout from which to dine. It is accessible from the hall that leads to and from the kitchen — the door is to the left in the photograph — and an easy step up from the living room.

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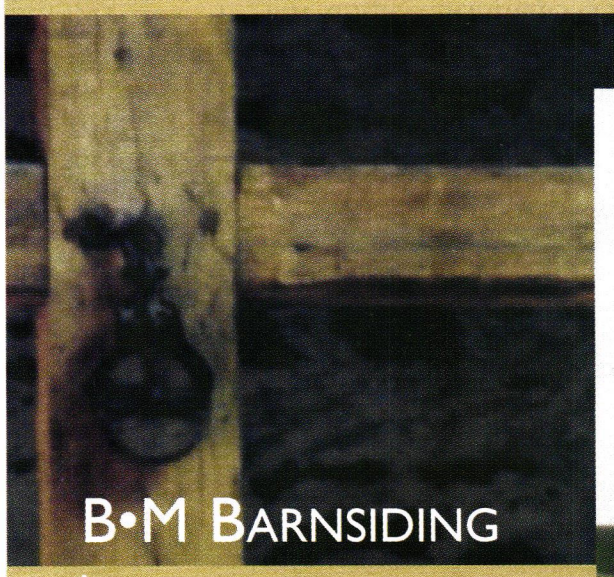

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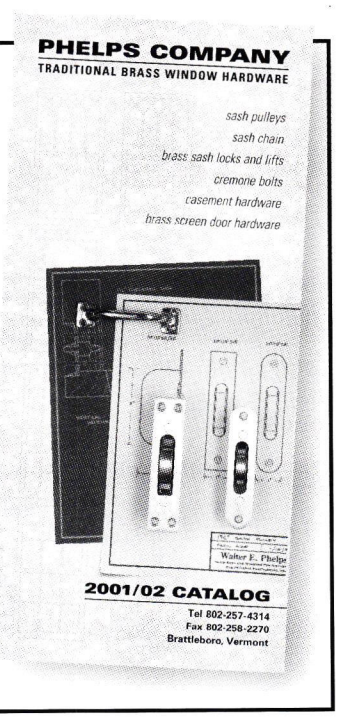


WRITE IN NO. 6001

BOOK REVIEW, continued from page 32

most of his fellow die-hard classicists born in the late-19th century, he lived to see his work rediscovered. By the time he died in 1982, he'd been the subject of museum retrospectives and received accolades not only from *Classical America* (in 1977, Henry Hope Reed dubbed Shutze "America's Greatest Living Classical Architect") but also, surprisingly, from the AIA. This book's only drawback — that Shutze's personality never comes into clear focus — is not the author's fault; he left behind few written records, except for an anti-modernist plaint or two that "Charlatanism is rife!" ◆

ITALIAN EMPIRE FURNITURE: FURNISHINGS AND INTERIOR DESIGN FROM 1800 TO 1843, by Enrico Colle.

Rizzoli, 440 pp.; 225 color and 235 b&w illus.; $200; ISBN# 0-8478-2407-1

In the wartime chaos of pre-unification Italy, palace furnishings had a fittingly military bearing: They were straight-sided, stiff-backed, and ornamented with inlays and gilded mounts in the shapes of armor and weaponry. They also featured numerous nationalistic references to ancient Roman tastes, whether direct quotations from Pompeii and Herculaneum artifacts or generic classical forms such as telamones, hermae, and caryatids. Colle has scrutinized and compared hundreds of pieces of this imposing furniture genre, in palaces scattered from Sicily to Sardinia. The handsome and exhaustive book discusses the typical practices of the era's most sought-after craftspeople, and the decorating whims of the many Bonapartes, Bourbons, and Hapsburgs who kept trying to re-map the region. ◆

This mahogany lion supports a writing table that likely originally belonged to Joachim Murat, the scheming King of Naples who was also Napoleon's brother-in-law.

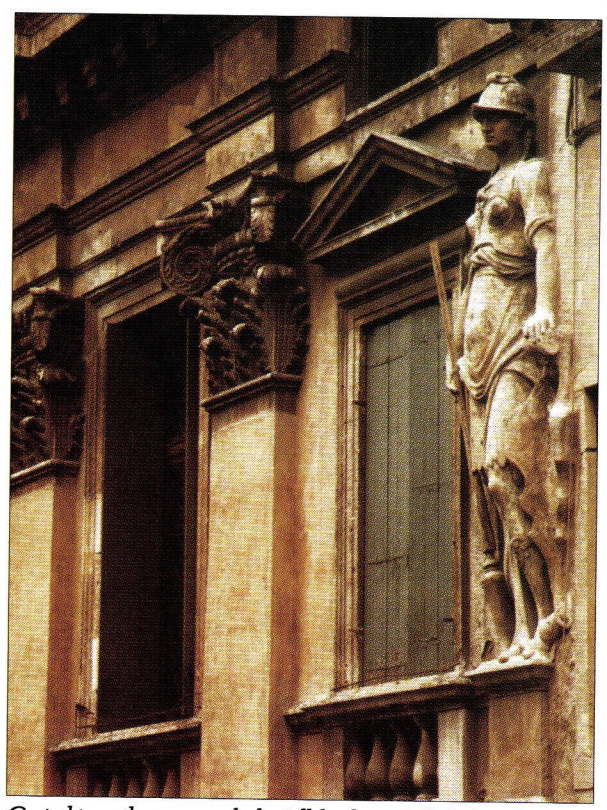
Trompe l'oeil murals that had been recently uncovered at Pompeii and Herculaneum inspired this gallery in the Palazzo Milzetti at Faenza.

ANDREA PALLADIO: THE COMPLETE ILLUSTRATED WORKS, by Guido Beltramini, photos by Pino Guidolotti.

320 pp.; 304 color illus.; $45; Universe Publishing, ISBN# 0-7893-0661-1

A Paduan stonemason born Andrea di Pietro changed his last name to the more aristocratic-sounding Palladio around the age of 30, and went on to design nearly 70 pioneeringly classical structures across northern Italy. Beyond those incontrovertible facts, however, scholarly disputes break out in the field of Palladian studies. No one's yet proven which surviving buildings actually came from his office, and which of their features still reflect his intentions. Many of the projects seem to have been abandoned in mid-construction and perhaps finished by less-skilled architects, and even when Palladio did manage to realize his designs, over the past four centuries they've suffered untold damage from fires, renovations, and world wars. Beltramini's discussions of the academicians' debates make for riveting reading. He's equally eloquent on the subject of how Palladio's aesthetic innovations doubled as practicalities: The villas' low-pitched attics were meant to store grain that insulated the bedrooms below, for example, and the podiums that elevated the *pianos nobiles* helped protect the structures from the marshland or bustling marketplaces at their feet. Guidolotti's photos lovingly capture intact minutiae, including Corinthian fronds, and reveal mournful signs of decay — some villas, in fact, have shed so much stucco that they look at least haunted if not outright condemned. For readers eager to delve further into Palladio's enigmatic oeuvre, the book comes with a rich 48-page bibliography (which compensates for the grainy floor plans and the lack of index and captions). ◆

For Venetian patrician Giorgio Cornaro, Palladio designed a villa with a projecting double-order pronaos.



Corinthian pilasters stretch the full height of Palladio's Palazzo Valmarana, on a narrow Vicenza lane.

THE HENRY CLAY FRICK HOUSES: ARCHITECTURE, INTERIORS, LANDSCAPES IN THE GOLDEN ERA, by Martha Frick Symington Sanger.

Monacelli Press, 296 pp., 300 b&w illus.; $75; ISBN# 1-58093-104-9

The steel magnate Henry Clay Frick commissioned or redecorated mansions every few years, hiring leading lights such as Elsie de Wolfe and Carrère & Hastings. He dabbled in all the major design trends of his times, from lush Anglo-Orientalism in the 1880s to austere Georgian Revival in the 1910s. He then had his properties photographed obsessively, from their Old Masters-lined parlors to their sprawling stables. This is the first study of his architectural patronage, written by one of his great-granddaughters. (Sanger is the author as well of a 1998 biography of her forebear.) Supplementing family-album photos with a wealth of vintage ornament drawings and floor plans, she covers sites on Long Island and in Manhattan, Pittsburgh, and Massachusetts. The Massachusetts manse has been demolished, and the rest of the structures now serve as museums, with most rooms not decorated as the family intended. So only in these period scenes do the lavish homes come alive again, their guest rooms stocked with crisply ironed towels and their playrooms piled with stylishly attired dolls. ◆

At the Fricks' Georgian Revival retreat in Massachusetts, the columns were made of Levanto marble and the plaster walls were scored in imitation of limestone blocks.

At the Fricks' home in Pittsburgh, the porch houses an "orchestrion," an organ which simulates the sounds of orchestral instruments.

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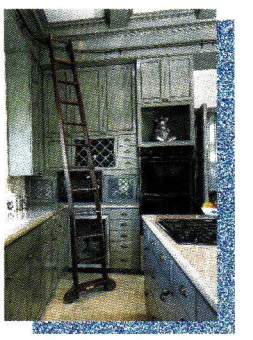

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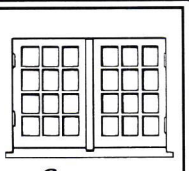

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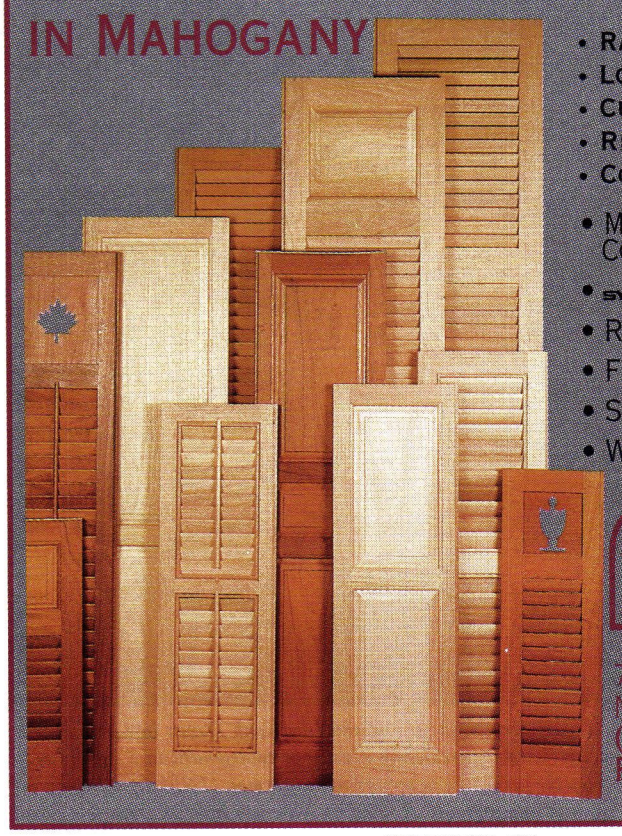

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WRITE IN NO. 196

SMALL, BUT PERFECTLY FORMED

Small Spaces, Beautiful Gardens, by Keith Davitt;
Photographs by Keith Davitt;
Rockport Publishers, Inc., 33 Commercial St.,
Gloucester, MA 01930 144 pp.; hardcover;
$35.00; ISBN 1-56496-831-6

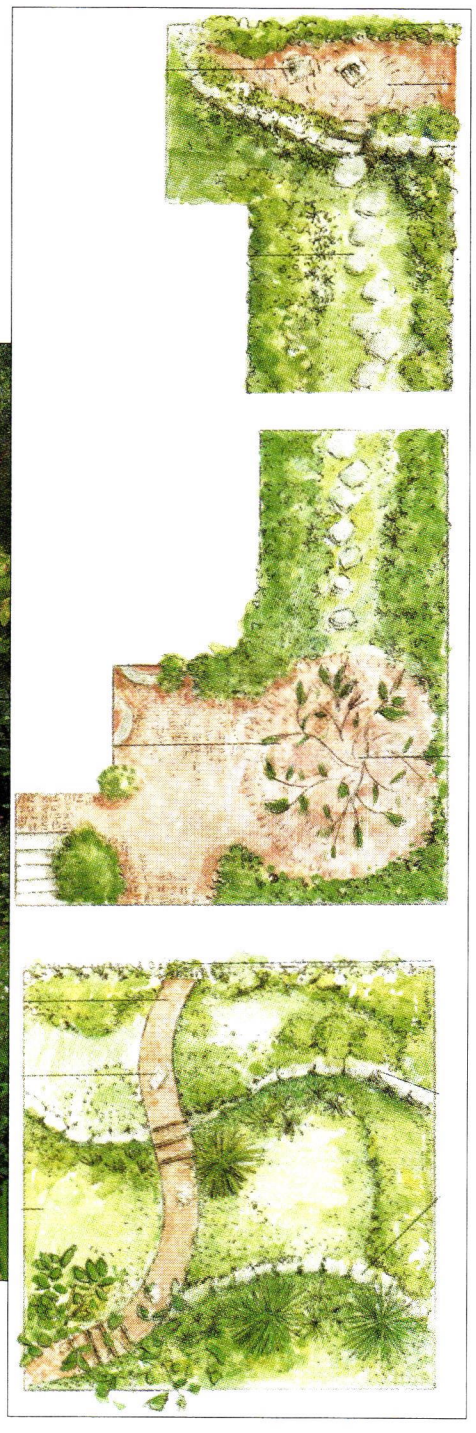
by Michael Carey

Keith Davitt used well-placed stone, a flowing brook, and a "controlled disorder" of planting to create this romantic city garden in a space of only 17x28 ft. [INSET] As the garden plan shows, the meandering stream and seemingly wild tangle of foliage are actually the result of some very careful thought regarding how best to use the space to create a particular effect. Davitt used several tons of mossy rock and pieces of weathered architectural elements, along with a wealth of different plant species, to achieve both an antic and antique effect in the finished space.

Keith Davitt's will be a name familiar to readers of *Period Homes*: His "The Soul of Stone" article, on the use of stone walls in Arts & Crafts gardens, appeared in the Autumn 2001 issue of this magazine, his "Planting the Spanish-Mediterranean Garden" appeared in Summer 2001, and "Selecting Plants And The Places That Provide Them" can be found on page 12 of this issue. Those who have read these features won't be surprised to learn that Mr. Davitt has produced a thorough and thoroughly engaging book on small gardens.

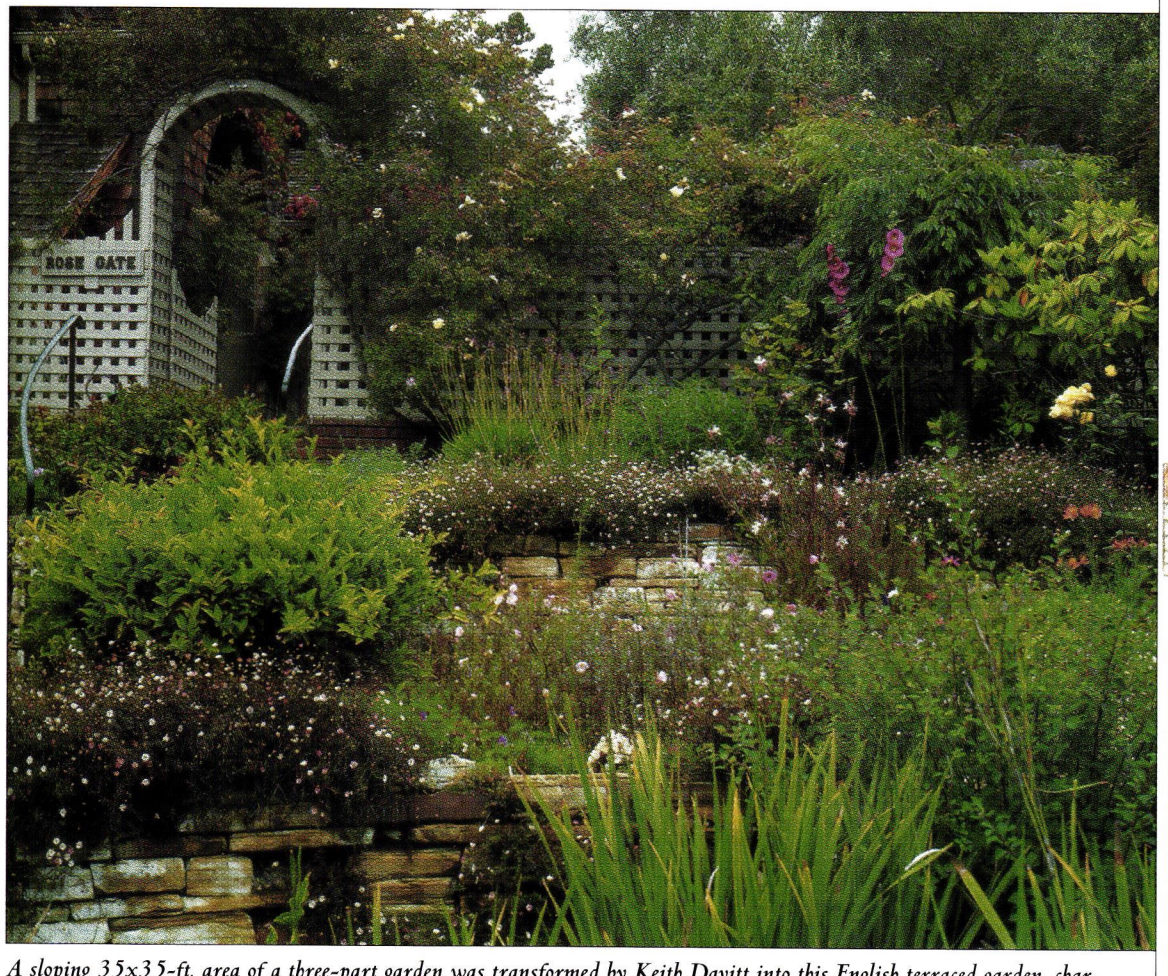
A long-time resident of Brooklyn, Davitt has worked primarily in New York City for the last ten years, and his practice has given him a wealth of experience in dealing with limited, and potentially limiting, garden spaces. With *Small Spaces, Beautiful Gardens,* his aim is "to show a variety of pleasing gardens that have been achieved in small spaces and to illuminate principles behind the design of each." According to Davitt, "every successful garden succeeds for definite reasons, the principles behind which can be understood and applied."

While this sounds simple enough, anyone who has waded through the Gardening section of their local bookstore will attest to the fact that defining the principles of effective garden design and making them accessible to both professional and non-professional audiences is no easy task. Davitt's approach to this problem is to divide the book into four main areas: two on techniques for enlarging small spaces (through terracing and division), one dealing specifically with narrow sites, and one on "Creating the Elements of Mystery and Discovery." Each of these sections is illustrated with a number of case studies supplemented with plans, descriptions, and an abundance of photographs, taken by the author which illustrate each garden's progress.



Along with his system for rating each garden's level of complexity, Davitt also provides a series of "Small Garden Wisdom" asides dealing with specific ideas at play in each project, a series of "Lessons from a Small Garden" which summarize each project, and a directory of materials as an appendix.

The result is a book rich with detail and illustration that is neither a dry treatise nor coffee-table puffery. The author's strength is in his ability to impart his accumulated wisdom in a straightforward manner and to arrange his extensive portfolio of projects in a logical and accessible way. While the book's format invites browsing, readers will soon find themselves engrossed in the minutia of each garden design.



A sloping 35x35-ft. area of a three-part garden was transformed by Keith Davitt into this English terraced garden, characterized by its abundance of flora. The terracing creates an illusion of enlargement in a sloping space; the curved stone retaining walls and a winding path keep the garden from appearing too formal. [INSET] The plan for the three distinct areas of the garden shows both continuity and contrast. A winding walkway in brick leads to a circular patio almost covering the entire width of the garden. A stone pathway joins this area to another patio which features a brick-and-stone mosaic.

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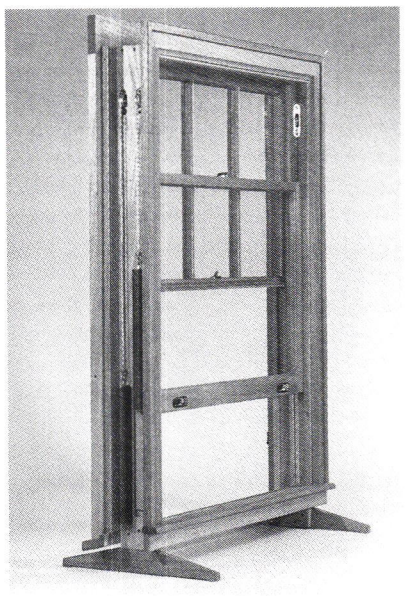

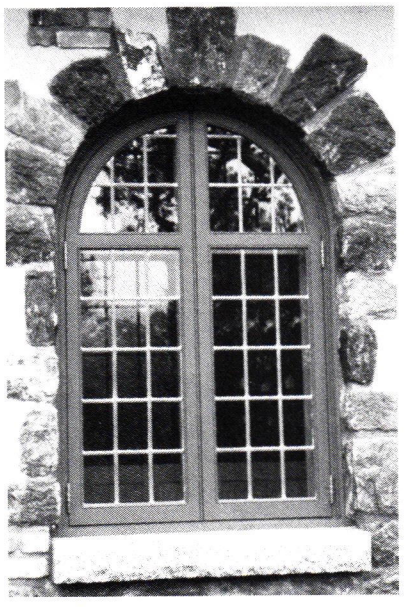

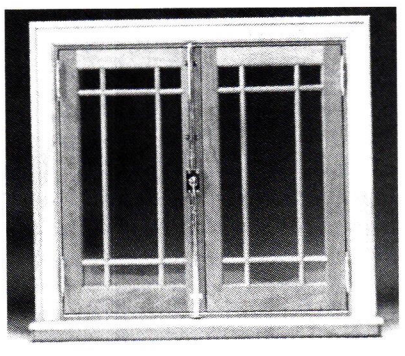

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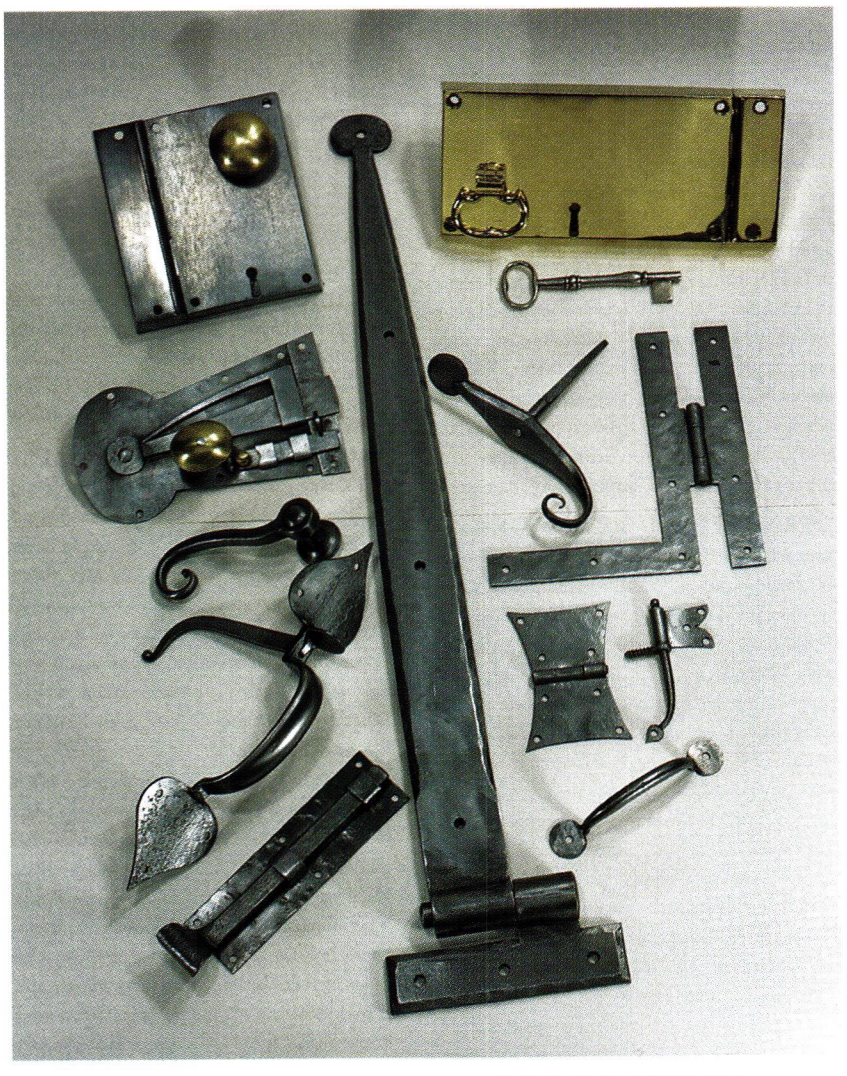

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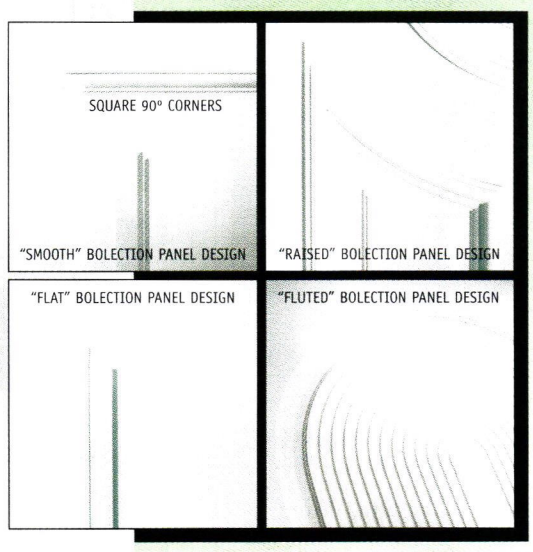

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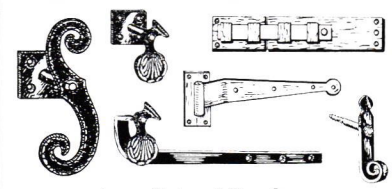

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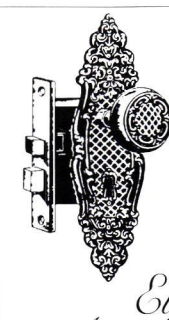

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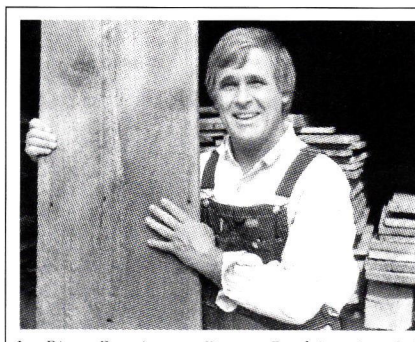

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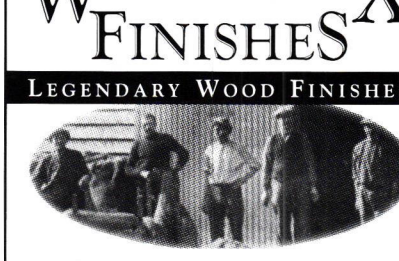

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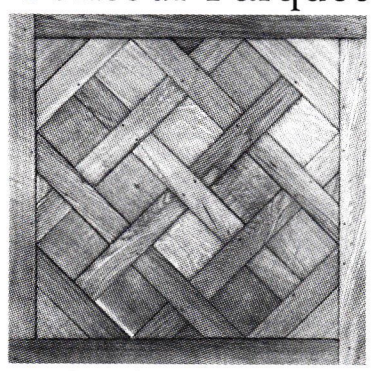

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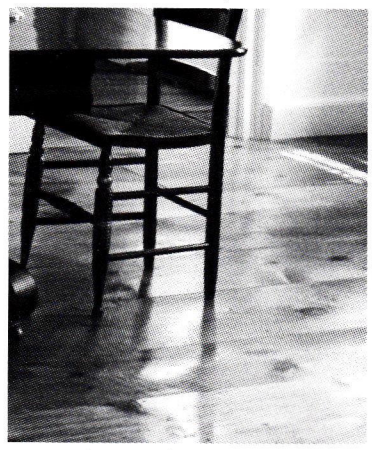

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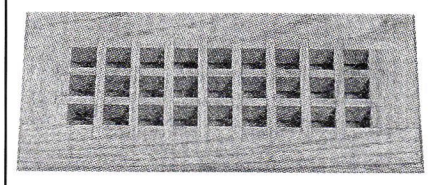

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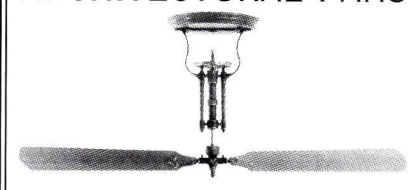

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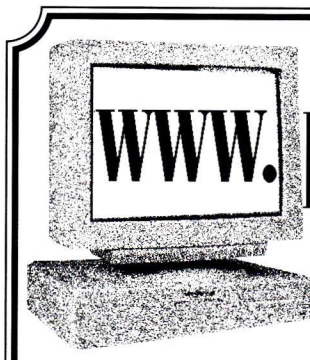

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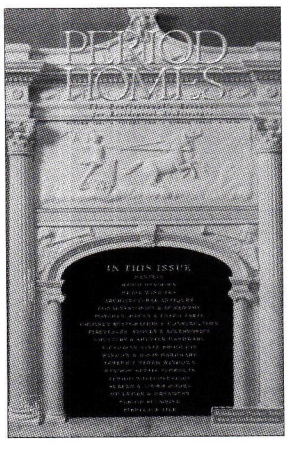

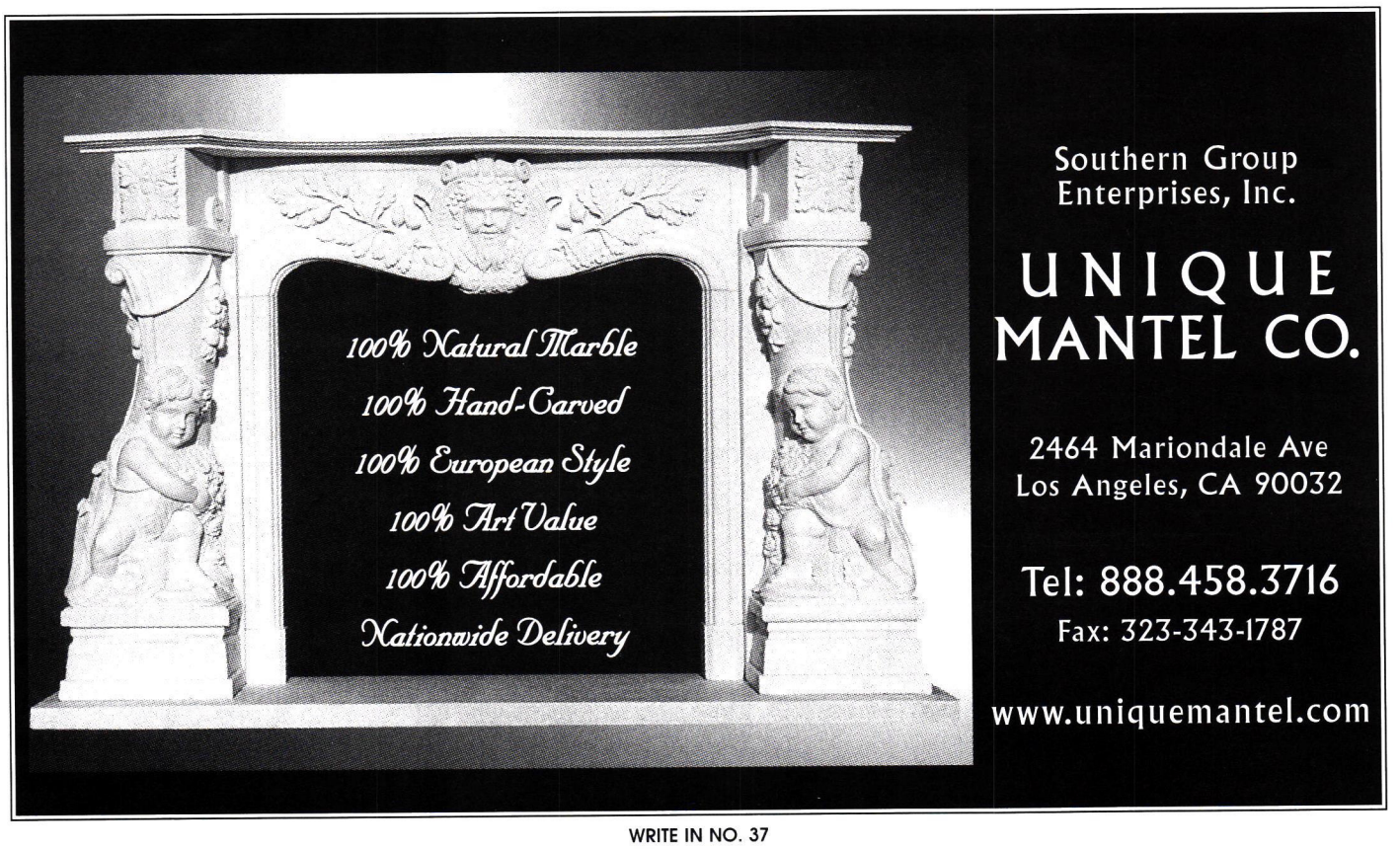

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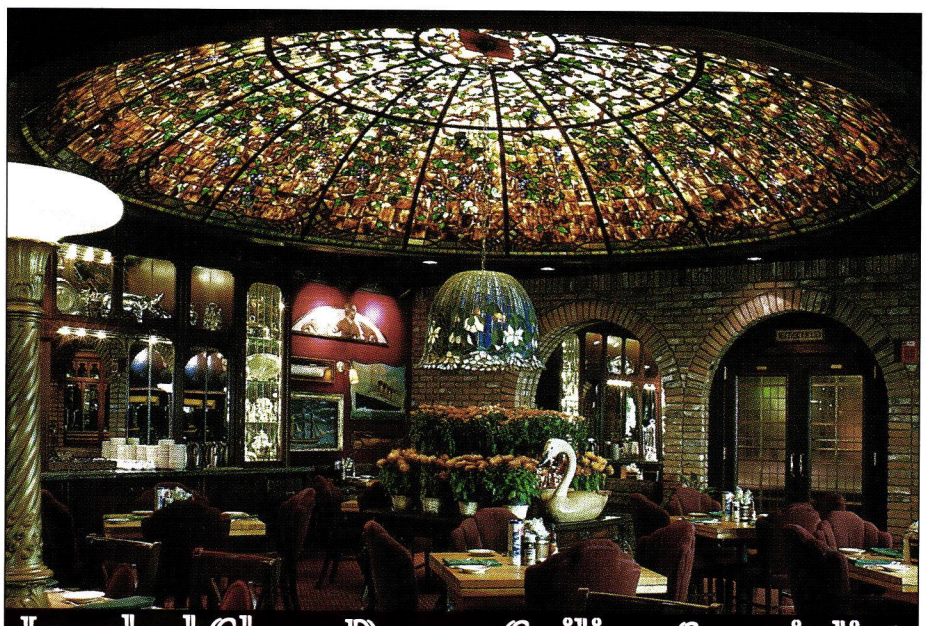

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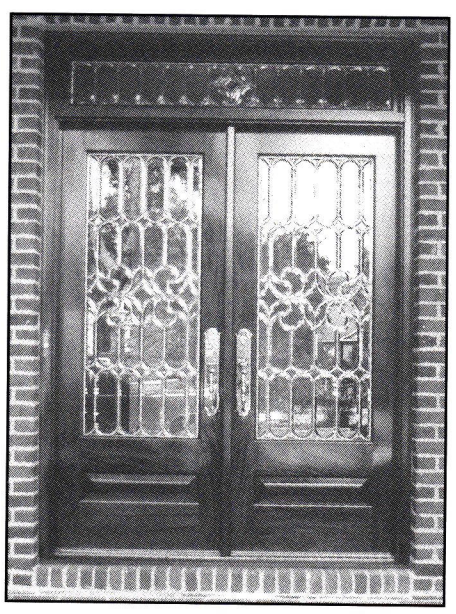

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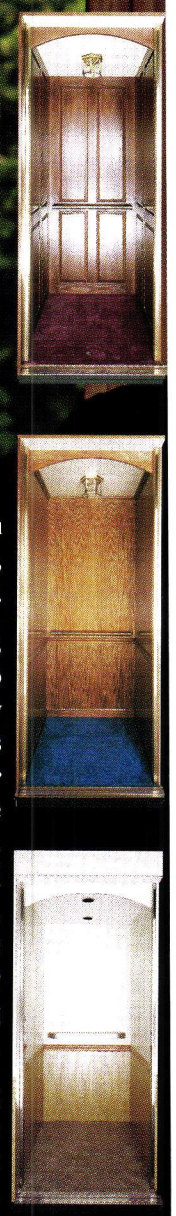

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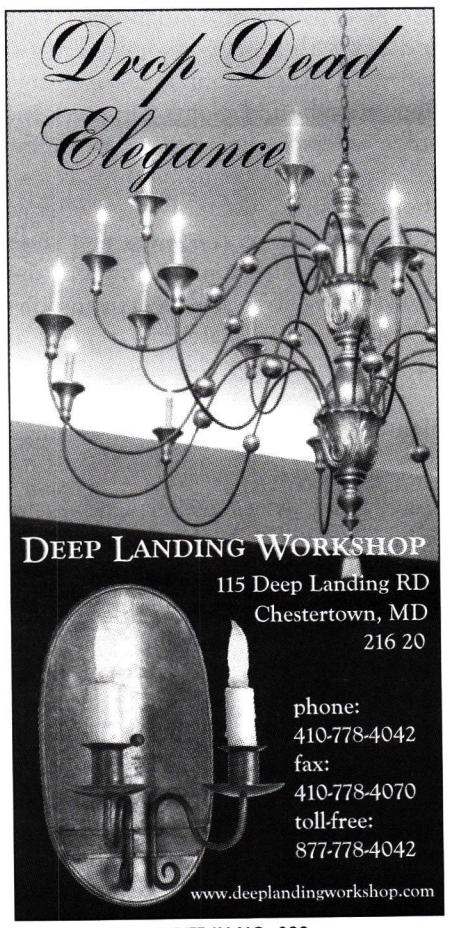

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Planters for the Classical Garden

by Leslie Jay

Most formal gardens can benefit from a containment policy. The right planters for a site complement both the landscape and its greenery. While today's designers enjoy limitless options in style and material, traditionalists are likely to prefer pieces made of terra cotta, metal, and cast stone, which have a long history of outdoor applications. Whichever material you select, remember that its characteristics may vary with the manufacturer, particularly with regard to porosity. This factor will affect everything from the choice of flower and soil mix to the durability of the planter itself. If it will be left outside year-round — and the weight of many pieces, exclusive of their contents, makes them difficult to move around — ask how it will hold up to the weather in your client's area. Proper drainage is critical, because accumulated water can freeze and cause damage to the pot. The planter's dimensions must also be considered. A small bowl is fine for flowers and herbs that have shallow root systems. Shrubs will need deeper containers. Remember that, over time, root-bound plants can exert enough force to bulge or crack their pots. For a growing tree that will require repotting within a few years, think about getting a planter that is wider at the top than at the bottom, so the roots will slide out undamaged. Alternatively, invest in a bottomless box that allows the root system to expand downward. When in doubt about matching a plant to a pot, get advice from a reputable horticulturalist.

The following companies make handsome planters suitable for classical settings.

Seibert & Rice

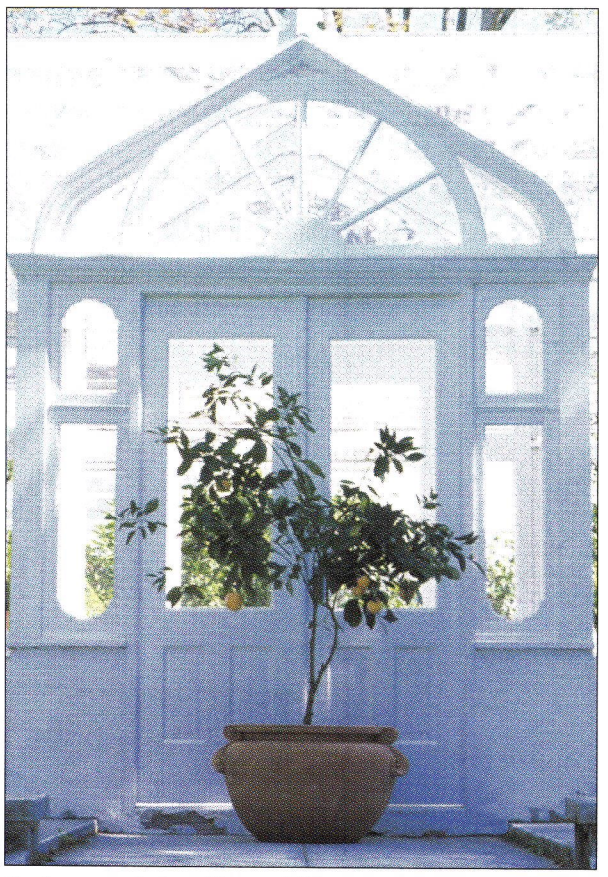
Since 1993, Mara Seibert and Lenore Rice have been importing hand-crafted terra cotta from Impruneta, Italy. Soil from this region, famed for its pottery for nearly four centuries, is rich in iron, calcium, and other minerals. As a result, the clay can be fired at higher temperatures, resulting in distinctive pink-hued pottery that is more durable and less porous than other types of terra cotta. "Our pots are truly frost-resistant," explains co-owner Rice. "Leave them outside and they can last over a hundred years. They don't get mossy, but they do get lichen."

All pots have openings for drainage, so the trick is to set them up correctly. "They're very heavy," Rice continues. "You don't want to move them and don't have to, as long as you lift them an inch off the ground." For that purpose, her catalog company, based in Short Hills, N.J., carries two kinds of wedges, a plain style shaped like an ample slice of terra-cotta pie, and a more fanciful lion's foot, best used in triplicate. Bricks would serve just as well.

Seibert & Rice's best-seller is a simple rolled-rim vase available in nine sizes, although the firm also stocks elaborately decorated planters and period reproductions, including scaled-down versions of pieces re-created for the Biltmore Estate in Asheville, N.C. The catalog features nearly 50 different styles, plus accessories. Prices range from $50 for a small herb box to $2,300 for the largest rolled-rim vase, 32 in. tall and 40 in. across at the top, with an interior diameter of 36 in. In the market for something that's old and not just old-fashioned? Seibert & Rice may be able to offer you an antique patinated pot reinforced with wire, but you can expect to pay a rarefied fee for such a rarefied item.

Lynch & Sons

While some high-end artisans specialize in one material or another, this Wilton, Conn., company makes planters in lead as well as cast stone. "All our lead pieces are custom-ordered, so borders and motifs can be applied," says Maria Lynch Dumoulin, vice president of marketing. "Our designs are very classical, mostly English, with some Italianate garlands." The metal starts out a dark gray, but ages to an attractive ashen gray, with streaks that dull the finish.



Lead urns made their debut in 17th-century European gardens. Planters from Lynch & Sons build on that tradition.

Seibert & Rice's rolled-rim vases feature decorative banding, with single bands on shorter pieces and two bands on the models measuring 19 in. high and taller. The vase in the rear is standing on a pedestal, sold separately. Inset: The embellished vase from Seibert & Rice's lemon group shows the contrasting textures that can be achieved with terra cotta.

Left to the elements, Haddonstone's cast-stone pieces will age gracefully. Liquid treatments from the company will accelerate the process.

Lead is soft and malleable, easy to work and alas, easy to bruise. "It's not good for public places," notes Dumoulin. The metal calls for extra interior attention, too. To prevent lead traces from leaching into plant roots, many people use plastic liners inside these pieces. Lynch & Sons equips its largest lead planters with fiberglass coatings. (If a separate liner is used, the planter may not require drainage holes; the company's staffers consult with customers to determine what's necessary.) Prices start at $200 for a small pot, 8 in. in diameter, and go as high as $10,000 for a 5-ft.-long cistern, 20 in. wide, which can double as a planter.

Lynch & Sons' cast stone pieces have exterior diameters of about 14 to 38 in. and come in a variety of styles, from classical to contemporary. The smallest planters, all of 6 in. in height, are heavier than comparable lead ones, but lighter on the wallet — the basic stone line runs from $70 to $900. For a mixed-media piece, consider the large urn, 53 in. tall and 37 in. across, which carries an $1,800 price tag because of its lead handles. As these pieces increase in overall size, they contain proportionately less room for planting, because the pot's walls have to be thicker. The standard light-gray finish shows its marble aggregate as it ages; colors can be customized. Drainage is built in, so these pieces can be planted and left outside all winter. Individual pots can be modified to accommodate irrigation systems.

Haddonstone

Haddonstone (USA) Ltd., the United States affiliate of a British company, opened its own factory in Pueblo, Colo., in 1996, where it molds garden ornaments. The catalog features approximately 80 planters, from urns and vases and jardinieres, to the alliteratively grouped bowls, baskets, and boxes, and on to the more rectangular troughs. Many are historical replicas. All are available in so-called standard Haddonstone, a pulverized limestone that's hand-cast dry in three colors: portland, bath, and terra cotta. To promote a more weathered appearance, the surface can be coated with either of two proprietary treatments. Antiquing Solution gives the stone a gray wash, while Stoneage speeds up the growth of lichen and algae. Some planters are crafted in Tecstone, a wet-cast limestone mix that's less porous. Tecstone cannot be treated with Antiquing Solution.

Depending on size and level of detail, Haddonstone's planters cost anywhere from $150, for the plaited basket (8-1/2 in. tall, 20 in. long, 15-1/2 in. wide), to more than $3,000, for the large octagonal jardiniere (30-1/4 in. tall, maximum width face to face of 48-1/4 in.). All have drain holes, and are generally low maintenance if you follow a few guidelines, says company spokesperson Barbara McAllister.

The first rule is to set the pieces on level land. If an urn is to sit on top of a pedestal, secure the latter to the ground with an eight-to-one sand/cement bedding mortar. "Use less-permanent mortar if you anticipate moving them," advises McAllister. Next, she says, pay attention to the planting material: A pure peat mix is recommended over coir, which stains stone. Want the ability to change plantings at will? Put the soil in a plastic liner. And in the heat of summer, restrict waterings to early mornings or cool evenings. It's better for the stone — and the plants. ◆

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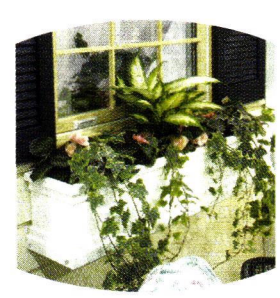

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BUYING GUIDE TO
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About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of PLANTERS & URNS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market.

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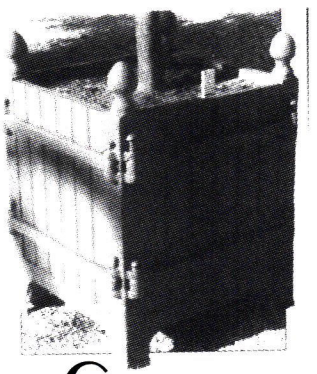

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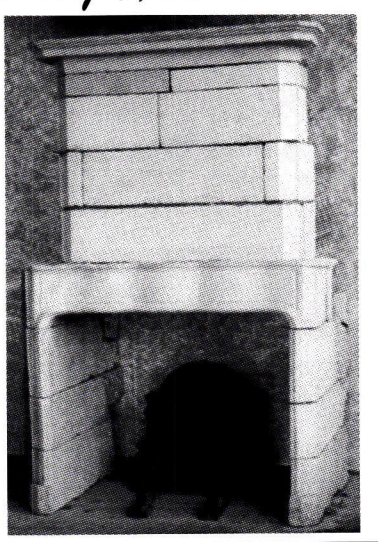

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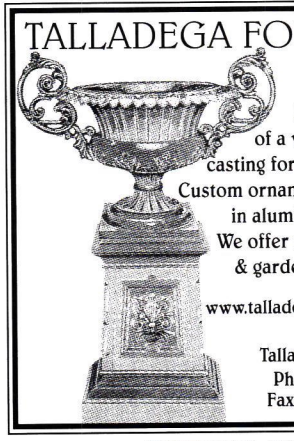

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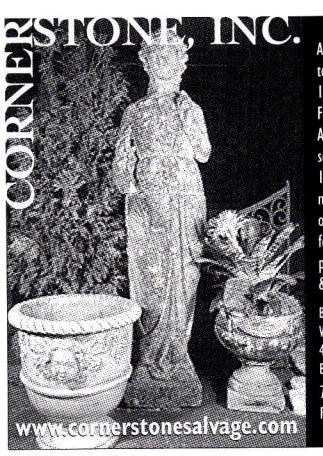

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The Roma cast-stone urn from KALEH DESIGN COLLECTION stands 33-1/2 in. tall and has a 27-1/2 in. diameter. Write in No. 3068

Kaleh Design Collection/Stone
310-289-9746; Fax: 310-289-9749
www.kalehdesign.com
Los Angeles, CA 90048

Manufacturer, custom fabricator & importer of cast-stone planters, urns, jardinieres, fireplace mantels, fountains, bird baths, table bases & accessories; handmade using European techniques; freeze-proof; nine color/texture combinations; antique finish; products weather naturally. *Write in No. 3068*

Le Paradis du Jardin
732-329-9223; Fax: 732-329-9297
www.leparadisdujardin.com
Cranbury, NJ 08512

Supplier of hand-carved architectural & structural stone; granite & marble; full custom detailing; columns, friezes, gazebos, temples, planters & urns, custom step & terrace materials including florets; complete AutoCAD design service; email your specifications. *Write in No. 205*

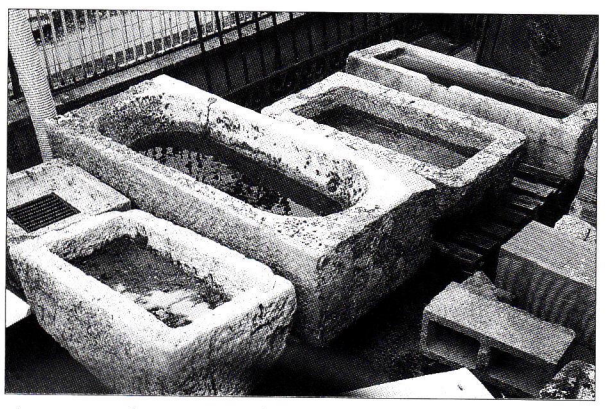
This classically-styled stone urn from LIMESTONE CONCEPT, INC., features an egg-and-dart motif on the outer lip. Write in No. 5390

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Supplier of hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, planters & urns, benches, ornament, garden statuary, sculpture; French-limestone slabs & tile; antique terra cotta; natural-stone flooring; quarry tile. *Write in No. 5390*

Minchinhampton Architectural Salvage Co.
+44-1285-760886; Fax: +44-1285-760838
www.catbrain.com
Minchinhampton, Glouc., UK GL6 8PE

Distributor of traditional English garden statuary; specializing in grand & unusual architectural elements, sculpture, planters & urns, fountains, benches, one-of-a-kind pieces; cast stone, carved natural stone, cast & wrought iron, cast bronze, lead, terra cotta & wood materials. *Write in No. 640*



Antique troughs are imported from France by NORMANDY IMPORTS to be used as planters. Write in No. 568

Normandy Imports, Ltd.
803-328-9232; Fax: Same as phone
www.normandyimports.com
Rock Hill, SC 29730

Importer of antique & reproduction garden elements fror France; antique stone basins & troughs, Versailles plante boxes. *Write in No. 568*

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011

Manufacturer of historic reproductions of classic Victoriar lawn & garden ornament in bronze, aluminum & iron planters, benches, fountains, columns, street lighting, cupo las. *Write in No. 3240*

Rossato Giovanni, srl/ Vicenza Stone Sculpture
011-39-0444-928499; Fax: 39-0444-928711
www.vicenzastone.com
36100 Vicenza ITALY MVI 002134

Supplier of classic statues, fireplaces, consoles, columns benches, balls, pineapples, balustrades, fountains, vases & more; hand-carved in Vicenza stone. *Write in No. 6110*

Savannah Hardscapes
912-443-9000; Fax: 912-443-9894
www.savannahhardscapes.com
Savannah, GA 31401

Importer & distributor of fountains, planters, urns, finials & statuary in cast stone, natural stone, terra cotta, glazed ceramic, cast iron, cast aluminum, FRP, molded polymer & lead; from France, England, Italy, Greece & Spain.

SEIBERT & RICE's fluted terra-cotta urn, #1008 in the catalog, has an 18-in. diameter and stands 21-1/2 in. tall. Write in No. 5500

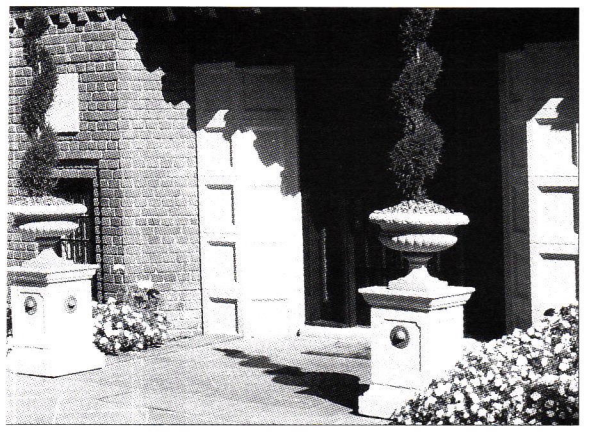
Seibert & Rice, Inc.
973-467-8266; Fax: 973-379-2536
www.seibert-rice.com
Short Hills, NJ 07078

Importer of terra-cotta benches, garden seats, tables, chairs, planters & urns; handmade in Impruneta, Italy; frost-proof; custom capabilities. *Write in No. 5500*

Stone Legends
800-398-1299; Fax: 214-398-1293
www.stonelegends.com
Dallas, TX 75217

Manufacturer of cast-stone architectural elements; columns, balustrades, entries & more; planters & urns in all sizes & shapes; custom casting.

BUYING GUIDE TO PLANTERS & URNS



Down here sitting on pedestals to frame the entry, Medici urns from STONE LEGENDS feature a gathered bottom, a separate base, and an egg-and-dart pattern on the outer lip.

* * *

Stonex Cast Products
732-938-2334; Fax: 732-919-0918
www.stonexonline.com
Farmingdale, NJ 07727

Supplier of cast-stone baluster & rail systems, quoins, window sills & surrounds, wall copings, splash blocks, pier caps, planters & more; seven styles of balusters; curved railings. *Write in No. 507*

* * *

Many of TALLADEGA FOUNDRY's cast-metal products, such as the urn shown here, are reproductions from 19th-century patterns. Write in No. 201

Talladega Foundry & Machine Co., Inc.
256-362-0056; Fax: 256-362-6880
www.talladegafoundry.com
Talladega, AL 35160

Manufacturer & custom fabricator of ornamental metal castings; planters & urns in cast iron & cast aluminum; furniture & outdoor accessories, fountains, outdoor lighting, columns, cupolas, cresting & more. *Write in No. 201*

* * *

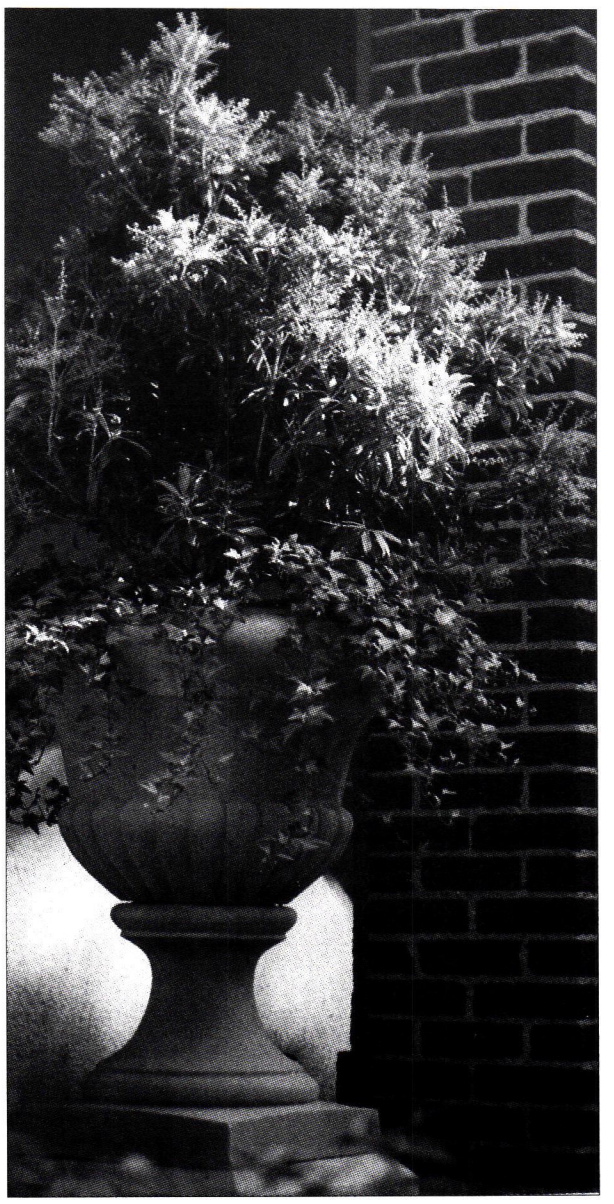
Texas Metal Industries, Inc.
800-222-6033; Fax: 800-472-3807
www.txmetal.com
Crandall, TX 75114

Supplier of ornamental cast-aluminum products; outdoor furniture, lighting, gate & fence components, mailboxes, hardware, finials & balustrades, fountains, lamp posts & urns. *Write in No. 9430*

* * *

The Brookfield Co.
706-375-8530; Fax: 706-375-8531
www.the-brookfield-co.com
Ringgold, GA 30736

Manufacturer of more than 50 styles of planters & urns; designed by owner/artist; cast of fiber-reinforced concrete; various colors & finishes; garden sculpture.



This large classically-inspired fluted urn, model #037 in THE BROOKFIELD CO. catalog, measures 30 in. tall and has a 26 in. diameter.

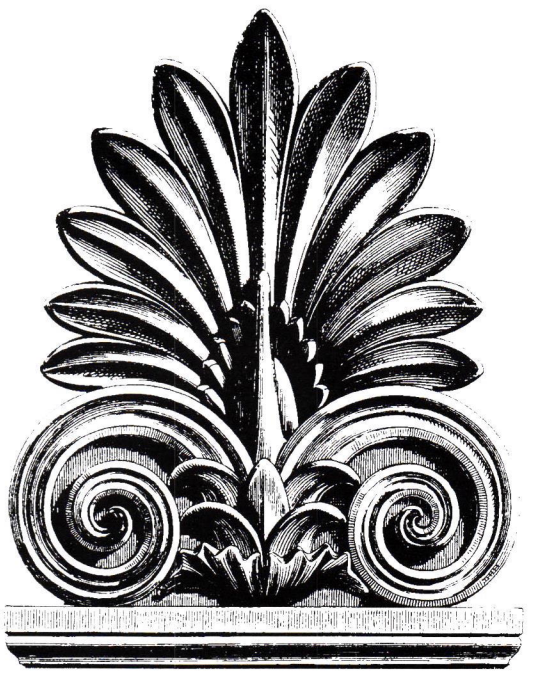
* * *

United Ocean Products
877-862-3268; Fax: 954-572-4768
www.unitedocean.com
Sunrise, FL 33351

Planters and urns from UNITED OCEAN PRODUCTS are available in 111 styles ranging from small decorative models up to the large straight-sided piece shown here.

Manufacturer, distributor & importer of lightweight, commercial-grade decorative planters & accessories; 111 styles, 43 colors & finishes; high-grade resin, weathered fiberglass & architectural fiberglass.

* * *



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BUYING GUIDE TO
BENCHES & GARDEN FURNITURE

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of BENCHES & GARDEN FURNITURE from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Am-Dia, Victorian Market Place
800-483-7105; Fax: 419-424-1822
www.victorianmarketplace.com
Findlay, OH 45840

Distributor of cast-aluminum planters & urns, fountains, birdbaths, Victorian-style furniture, street lighting, mailboxes, antique furnishings & patio furniture. *Write in No. 95*

* * *

Architectural Iron Co.
800-442-IRON; Fax: 570-296-IRON
www.archironco.com
Milford, PA 18337

Custom fabricator of cast-iron columns, both structural & non-load bearing; cast plinths, capitals & other details; sash weights; roof cresting; arbors, pergolas, benches; Victorian style. *Write in No. 3085*

* * *

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 40,000 ready-to-ship standard & innovative building-component product essentials including interior/exterior architectural millwork, columns, decorative moldings & trim, wrought-iron components, hardware, lighting & more; distributor of recycled polymer bench-frame materials, picnic tables, benches & wrought-iron furniture components. *Write in No. 5008*

* * *

Atelier Jouvence Stonecarving, Inc.
312-492-7922; Fax: 312-492-7923
www.atelierjouvence.com
Chicago, IL 60616

Native French stonecarver hand-carves custom-designed fireplaces, architectural ornamentation, planters & urns, fountains & garden ornamentation; work done in French & domestic limestones; French limestone tile & slabs also available. *Write in No. 5015*

* * *

Classic Architectural Specialties
800-662-1221; Fax: 972-552-9054
www.casdesign.com
Forney, TX 75126

Supplier of architectural components; complete packages for exteriors, millwork to street lights; interior/exterior columns & capitals in all Classical orders; mantel & novelty columns in urethane, resin, wood, fiberglass; cornice moldings, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, brackets & corbels in polymer; cupolas, benches, weathervanes, gazebos & more. *Write in No. 4200*

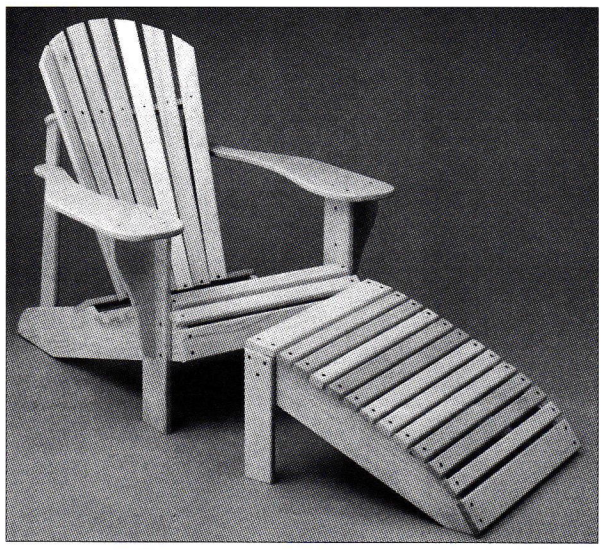
* * *

Cold Spring Granite Co.
800-328-7038; Fax: 320-685-8490
www.coldspringgranite.com
Cold Spring, MN 56320

Supplier of split & sawn pavers, retaining walls, tumblestones, split-face pavers, flagstone, tile, unit pavers; benches in marble, stone & granite. *Write in No. 181*

* * *

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731



This Adirondack chair and footrest are available from COPPA WOODWORKING. Write in No. 9800

Manufacturer of screen doors in 160 styles; odd sizes; arch-top doors & built-in dog doors; any color stain or paint; pine, Douglas fir, red oak & mahogany; Adirondack furniture & benches. *Write in No. 9600*

* * *

Cornerstone
718-855-2673; Fax: 718-855-1558
www.cornerstonesalvage.com
Brooklyn, NY 11231

Importer of architectural salvage & antique furniture: 17th-, 18th- & 19th-century garden elements from Europe; cast iron, cast & natural stone, lead, zinc, ceramics & terra cotta; planters & urns, benches, stone & wood troughs. *Write in No. 770*

* * *

Country Casual
301-926-9195; Fax: 301-926-9198
www.countrycasual.com
Gaithersburg, MD 20877

Designer & importer of solid-teak outdoor furniture; comprehensive selection of English-style benches, umbrellas, dining ensembles, planters & trash receptacles.

* * *

Crescent City Iron Supply, Inc.
800-535-9842; Fax: 708-345-6664
www.crescentcityironsupply.com
Westchester, IL 60154

Supplier of gate hardware, locks, steel forgings, stampings, furniture, lamp posts, ornamental iron castings, planters & urns, balusters, hardware, benches, fencing & gate operators in cast aluminum, cast iron & wrought iron/steel. *Write in No. 1222*

* * *

Curtis Swenson Studios
802-253-8943; Fax: 802-253-7815
www.christophercurtis.com
Stowe, VT 05672

Custom fabricator/sculptor of contemporary stone sculptures for sitting; granite, slate, natural boulders & stainless steel; stone fountains, gates & mobiles; hand-lettering on stone in studio or on site. *Write in No. 184*

* * *

DMS Studios
718-937-5648; Fax: 718-937-2609
www.dms-studios.com
Long Island City, NY 11101

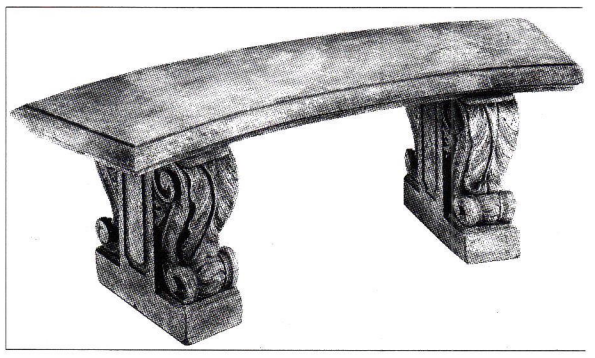
Supplier of historically-accurate, hand-carved marble & limestone fireplace mantels & architectural & landscape ornament; statuary & fountains, benches, capitals, balustrades; one-of-a-kind & custom projects. *Write in No. 9100*

* * *

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Manufacturer of wrought-iron pieces; gates, grilles, fences & railings in period styles, benches, arbors, pergolas, finials, balustrades, sculpture; electronic operators; hand- & hot-forge work; patination; complete design-through-installation service. *Write in No. 2640*

* * *



FLORENTINE CRAFTSMEN offer a range of hand-carved limestone benches with classical ornamental features. Write in No. 4390

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

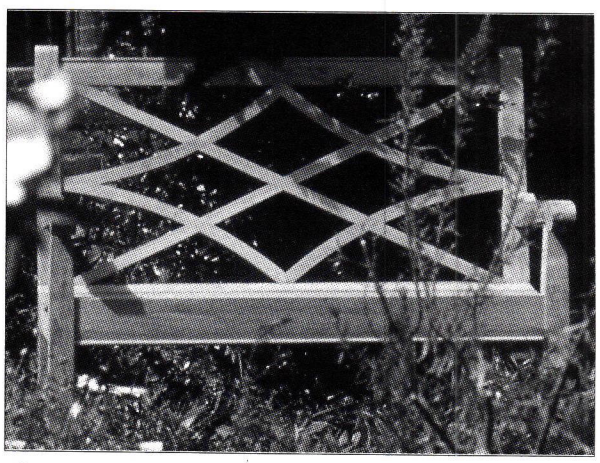
Manufacturer of garden ornament, fountains (freestanding & wall-mounted), statuary, columns & capitals, urns, planters, furniture, weathervanes & accessories in lead, aluminum, natural & cast stone, iron & bronze; custom work. *Write in No. 4390*

* * *

Hawk Brothers
607-724-3914; Fax: 607-771-0368
www.hawkbros.com
Binghamton, NY 13904

Manufacturer & distributor of garden benches, bird baths, sundials, water catchers & other garden ornament in hand-cut bluestone, granite & limestone.

* * *



The 4-ft. Exbury bench from HENRY HALL DESIGNS' Chelsea Excentrics line is made of teak using mortise-and-tenon joinery.

Henry Hall Designs
800-767-7738; Fax: 415-863-4858
www.henryhalldesigns.com
San Francisco, CA 94103

Manufacturer of outdoor furniture; teak, stainless steel & aluminum; chairs, tables, chaise lounges, planters, serving carts, umbrellas, accessories; styles range from contemporary to English country garden.

* * *

Herwig Lighting
800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811

Supplier of hand-crafted exterior lighting, benches, antique fence posts; cast-aluminum or bronze; wall brackets, pendants, pier- or post-lanterns; street clocks; posts from 19 in. to 14 ft. *Write in No. 9130*

* * *

Island Post Cap
800-555-3694; Fax: 334-280-0043
www.islandpostcap.com
Montgomery, AL 36108

Supplier of Western red cedar arbors, pergolas, gates & posts for mailboxes & lanterns; importer of over 15 collections of

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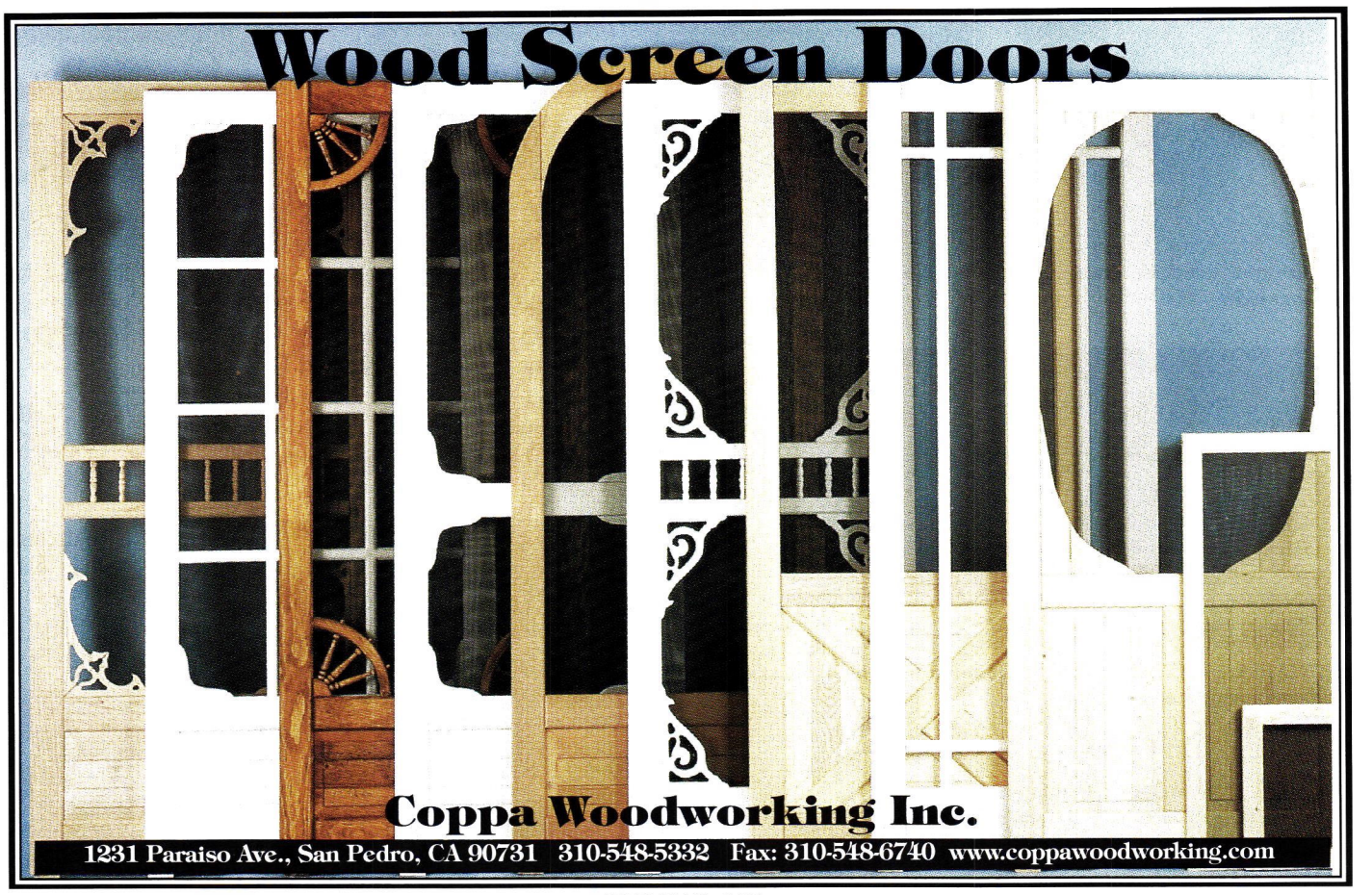
FERRY FARM

IT HAS BEEN KNOWN for years that wallpaper and fabrics sometimes leave patterns, known as "ghosts," on the material to which they are attached. Patterns left behind could play an instrumental role in the recreation of accurate wallpaper patterns specific to a building. Little is known about the method of transfer, therefore, George Washington's Fredericksburg Foundation, with funding from the Barra Foundation, is currently conducting a study of the phenomenon. This study, headed by Chris Ohrstrom, of Adelphi Paper Hangings, and Brian Powell, of Building Conservation Associates, will seek to understand transfer patterns, how to enhance them, and to develop practical survey methods to search for patterns.

TO PERFORM THIS STUDY it is necessary to collect as much information as possible. We are currently seeking information from professionals, institutions, homeowners, and contractors. If you know of an area to which a wallpaper pattern has transferred, or would like more information about the study, please contact Matthew Webster, George Washington's Fredericksburg Foundation (Kenmore Plantation), at (540) 373-3381 ext. 25 or email webster@gwffoundation.org.



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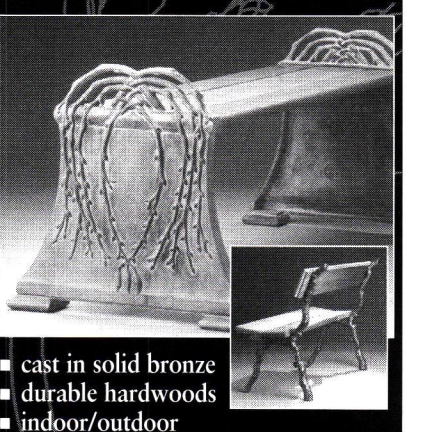

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- durable hardwoods
- indoor/outdoor
- hand finished

SYLVA DESIGNS
8167 Lueth Rd., Sauk City, WI 53583
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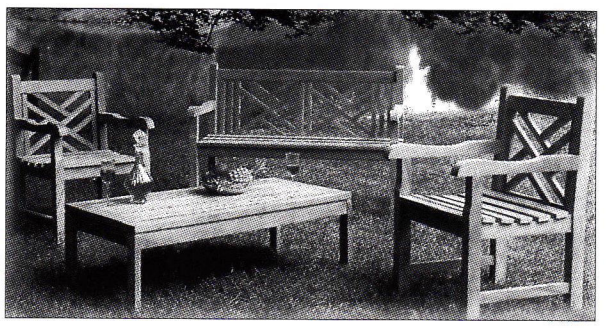
FAX 608-643-3016
sylva@bankpds.com

WRITE IN NO. 711

BUYING GUIDE TO
BENCHES & GARDEN FURNITURE

teak furniture: benches, dining ensembles & many accessories. *Write in No. 702*



ISLAND POST CAP's line of teak garden furniture includes the Denver group shown here. *Write in No. 702*

❖ ❖ ❖

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Supplier of hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, planters & urns, benches, ornament, garden statuary, sculpture; French-limestone slabs & tile; antique terra cotta; natural-stone flooring; quarry tile. *Write in No. 5390*

❖ ❖ ❖

Minchinhampton Architectural Salvage Co.
+44-1285-760886; Fax: +44-1285-760838
www.catbrain.com
Minchinhampton, Glouc., UK GL6 8PE

Distributor of traditional English garden statuary; specializing in grand & unusual architectural elements, sculpture, planters & urns, fountains, benches, one-of-a-kind pieces; cast stone, carved natural stone, cast & wrought iron, cast bronze, lead, terra cotta & wood materials. *Write in No. 640*

❖ ❖ ❖

Designed for a cozy garden area, ROBINSON IRON's cast-iron Fern Setee is 58 in. long and 35 in. tall. *Write in No. 3240*

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011

Manufacturer of historic reproductions of classic Victorian lawn & garden ornament in bronze, aluminum & iron; planters, benches, fountains, columns, street lighting, cupolas. *Write in No. 3240*

❖ ❖ ❖

This elaborate curved stone bench from ROSSATO GIOVANNI would add a classical touch to any garden. *Write in No. 6110*

Rossato Giovanni, srl/ Vicenza Stone Sculpture
011-39-0444-928499; Fax: 39-0444-928711
www.vicenzastone.com
36100 Vicenza ITALY MVI 002134

Supplier of classic statues, fireplaces, consoles, columns, benches, balls, pineapples, balustrades, fountains, vases & more; hand-carved in Vicenza stone. *Write in No. 6110*

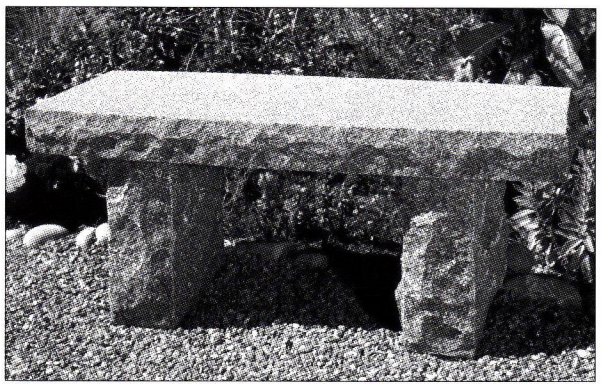
❖ ❖ ❖

SEIBERT & RICE's ornate terra-cotta garden bench features an acanthus motif and foliate details. *Write in No. 5500*

Seibert & Rice, Inc.
973-467-8266; Fax: 973-379-2536
www.seibert-rice.com
Short Hills, NJ 07078

Importer of terra-cotta benches, garden seats, tables, chairs, planters & urns; handmade in Impruneta, Italy; frost-proof; custom capabilities. *Write in No. 5500*

❖ ❖ ❖



STONE FOREST's granite Classic Bench comes in two sizes: 48x20x19 in. and 48x20x16-1/2 in. *Write in No. 1108*

Stone Forest
505-986-8883; Fax: 505-982-2712
www.stoneforest.com
Santa Fe, NM 87504

Manufacturer, custom fabricator & distributor of hand-carved granite fountains, benches, lanterns, garden ornament & bath & kitchen sinks. *Write in No. 1108*

❖ ❖ ❖

Sycamore Creek
518-398-6393; Fax: 518-398-7697
www.sycamorecreek.com
Ancram, NY 12502

Supplier of copper garden furnishings; arbors & trellises; custom projects. *Write in No. 709*

❖ ❖ ❖

Made of Ipe wood and bronze with a verdigris patina, SYLVA DESIGNS' garden bench is 22 in. wide, 48 in. long, and 21 in. tall. *Write in No. 711*

Sylva Designs LLC
608-643-2032; Fax: 608-643-3016
8167 Lueth Road
Sauk City, WI 53583

Designer & manufacturer of garden & site furnishings wit rustic motifs; benches, fountains, finials; in cast bronze, iro & hardwoods; custom work available. *Write in No. 711*

❖ ❖ ❖

Talladega Foundry & Machine Co., Inc.
256-362-0056; Fax: 256-362-6880
www.talladegafoundry.com
Talladega, AL 35160

Manufacturer & custom fabricator of ornamental meta casting; planters & urns in cast iron & cast aluminum furniture & outdoor accessories, fountains, outdoor lighting columns, cupolas, cresting & more. *Write in No. 201*

❖ ❖ ❖

Cast-alumninum garden furniture is one of TEXAS METAL INDUSTRIES' specialties. *Write in No. 9430*

Texas Metal Industries, Inc.
800-222-6033; Fax: 800-472-3807
www.txmetal.com
Crandall, TX 75114

Supplier of ornamental cast-aluminum products; outdoor furniture, lighting, gate & fence components, mailboxes, hardware, finials & balustrades, fountains, lamp posts & urns. *Write in No. 9430*

❖ ❖ ❖

Trellis Structures
888-285-4624; Fax: 978-232-1151
www.trellisstructures.com
Beverly, MA 01915

Manufacturer of arbors, trellises, pergolas & garden furniture in Western red cedar & mahogany; extensive color catalog shows items ranging from classical arbors to unique garden structures; ships UPS anywhere in U.S. *Write in No. 8490*

❖ ❖ ❖

The white cedar Shelburne bench, chair, and table from VERMONT OUTDOOR FURNITURE are based on the furniture in Claude Monet's garden.

Vermont Outdoor Furniture
800-588-8834; Fax: 802-476-8834
www.vermontoutdoorfurniture.com
Barre, VT 05641

Manufacturer of white cedar outdoor furniture; benches, tables, chairs, gliders, porch swings, chaises & more; catalog & custom pieces; factory-direct shipping.

❖ ❖ ❖

BUYING GUIDE TO
GARDEN & LANDSCAPE PAVING

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of GARDEN & LANDSCAPE PAVING from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market.

A&M Victorian Decorations, Inc.
626-575-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements in either gypsum or precast concrete; columns, moldings, mantels, balustrades, wall caps, pavers, quoins, stair treads, planters, fountains & gazebos; custom designs & finishes. *Write in No. 7470*

* * *

Aristone Concrete Designs
480-967-3035; Fax: 480-967-1181
www.aristonedesigns.com
Tempe, AZ 85281

Manufacturer since 1964 of pre-cast concrete, plaster & GFRC products; columns, balustrades, trim & moldings, fireplace mantels, wall caps, site furnishings & pavers; several colors & textured finishes; moldmaking & custom work; free catalog. *Write in No. 231*

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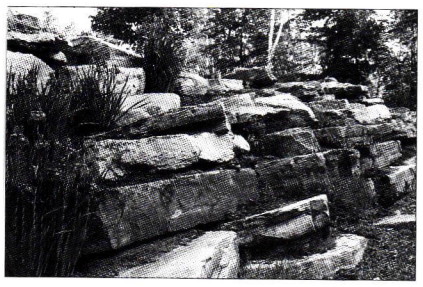

CHAMPLAIN STONE supplies a wide range of natural stones and boulders for landscaping applications. Write in No. 4270

Champlain Stone, Ltd.
518-623-2902; Fax: 518-623-3088
www.champlainstone.com
Warrensburg, NY 12885

Supplier of natural building & landscaping stone; guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, wall stone, flagging, paving, step slabs, landscaping boulders, retaining walls & more. *Write in No. 4270*

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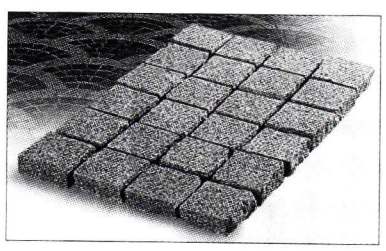


Unitized pavers like this piece from COLD SPRING GRANITE can be formed into patterns for decorative sidewalks and patios. Write in 181

Cold Spring Granite Co.
800-328-7038; Fax: 320-685-8490
www.coldspringgranite.com
Cold Spring, MN 56320

Supplier of split & sawn pavers, retaining walls, tumblestones, split-face pavers, flagstone, tile, unit pavers; benches in marble, stone & granite. *Write in No. 181*

* * *

Concrete Designs Inc.
800-279-2278; Fax: 520-624-3420
3650 S. Broadmont Dr.
Tucson, AZ 85713

Manufacturer of over 1,600 precast-concrete & GFRC items; moldings, door & window surrounds, balustrades, columns, mantels, site furnishings, pavers; custom work; hand-cast pavers in a wide variety of sizes, over 20 colors & several textures; custom tooling.

Hand-cast concrete pavers from CONCRETE DESIGNS INC. can be used in many different applications.

* * *

Designs in Tile
530-926-2629; Fax: 530-926-6467
www.designsintile.com
Mount Shasta, CA 96067

Manufacturer of quarry tile & ceramic pavers; custom tile including Victorian 'cut-tile geometrics' & historically-styled mosaics; 1-in. sq. edge, hex & spiral patterns; 3x6-in. subway tile & handcrafted faience tile; Victorian storefront entries; custom work. *Write in No. 250*

* * *

E.P.F.O.
619-583-3791; Fax: 619-583-9087
www.ancientmaterials.com
San Diego, CA 92120

Importer of antique architectural specialties and building materials from France & Spain; antique tile & stone. *Write in No. 224*

* * *

Echeguren Slate, Inc.
415-206-9343; Fax: 415-206-9353
www.echeguren.com
San Francisco, CA 94107

Importer & distributor of slate, sandstone & quartzite products; tiles from 6x6 in. to 24x24 in.; flagging, pavers, dimensional slabs & roofing; new natural slate, salvaged slates, slate-color matching; slate-roofing handbook $25. *Write in No. 7220*

* * *

Endless Mountain Stone Co.
570-465-7200; Fax: 800-672-3524
www.endlessmountainstone.com
Susquehanna, PA 18847

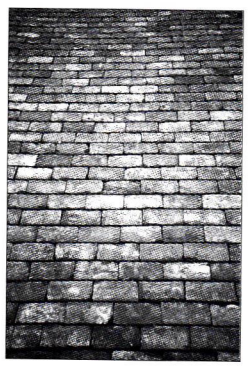
Supplier of natural bluestone for paving, curbs, sills, hearths, mantels, treads, coping & facing; eight quarries in Pennsylvania. *Write in No. 237*

* * *

Hilltop Slate, Inc.
518-642-2270; Fax: 518-642-1220
www.hilltopslate.com
Middle Granville, NY 12849

Supplier of New York & Vermont natural roofing slate & flagstones; all colors, textures, sizes; semi-weathering & unfading shades; color matching & roofing slate for restoration; traditional slate-roofing tools. *Write in No. 9950*

* * *

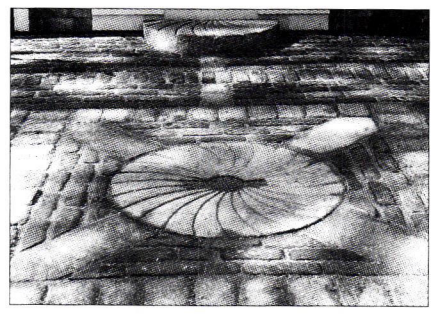


Antique bricks such as these are reclaimed by HISTORICAL BRICKS and can be used to create an interesting walkway, patio, or garden path. Write in No. 191

Historical Bricks
319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245

Supplier of authentic antique street pavers, cobblestones, clinker brick & common brick; custom matching; roof tile; nationwide shipping. *Write in No. 191*

* * *

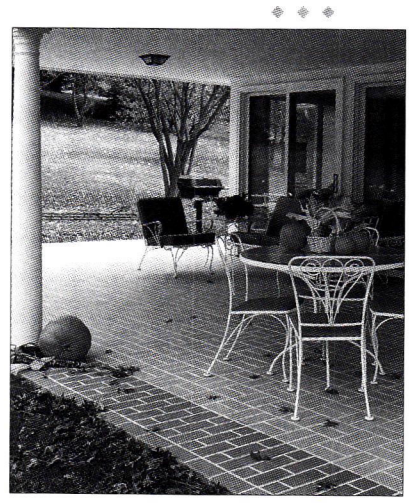


Decorative granite millstones from MAINE MILLSTONES are used as a doorstep and paving centerpiece in this home. Write in No. 4440

Maine Millstones
207-633-6091; Fax: 207-633-6095
www.mainemillstones.com
West Southport, ME 04576

Manufacturer & custom fabricator of hand-carved traditional granite millstones; all sizes & patterns available; also, half-millstones for doorsteps. *Write in No. 4440*

* * *



Two colors (Boulevard and Buckskin) of 4x8 unglazed ceramic quarry tile from METROPOLITAN CERAMICS were used for the patio of this residence in Canton, Ohio. Write in No. 54

Metropolitan Ceramics
800-325-3945; Fax: 330-484-4880
www.metroceramics.com
Canton, OH 44711

Manufacturer of unglazed ceramic quarry tile for indoors & outdoors; variety of shapes & colors; slip-, soil- & freeze-thaw-resistant. *Write in No. 54*

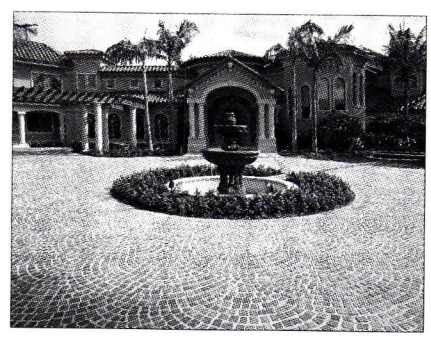
* * *

OLD CAROLINA BRICK CO.'s Charlestowne, model #440, bricks were used in this application to create an historic appearance. Write in No. 3130

Old Carolina Brick Co.
256-237-2890; Fax: 256-237-0667
www.handmadebrick.com
Salisbury, NC 28147

Supplier of handmade brick, pavers, special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration services; handmade brick fireplace fronts. *Write in No. 3130*

* * *



The repeating circular design in this landscape paving from PORPHYRY USA draws attention to the fountain at the center of the courtyard. Write in No. 837

Porphyry USA, Inc.
941-591-1433; Fax: 941-566-7235
www.porphyryusa.com
Naples, FL 34109

Supplier of Porphyry stone, the volcanic rock used by Romans as their symbol of royalty & prominence; for facades, streets, sidewalks, courtyards, walkways, driveways & pool decks; flexible design options. *Write in No. 837*

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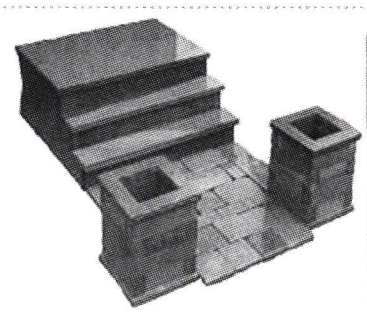
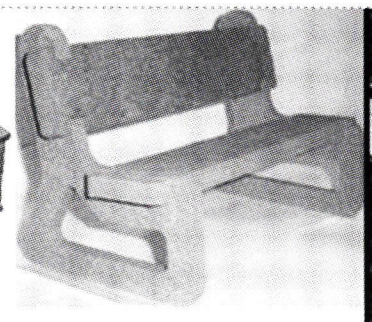
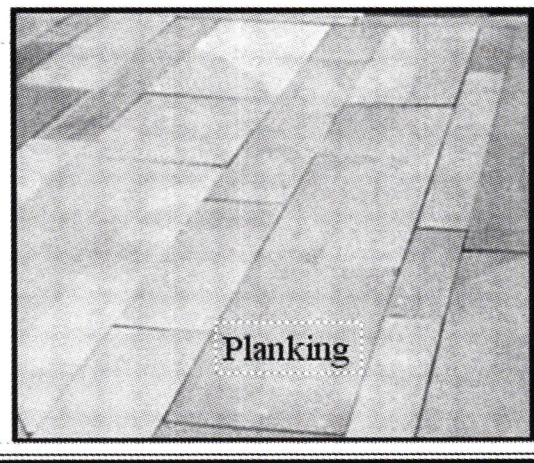
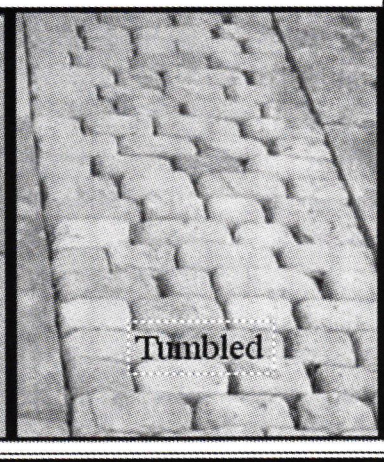




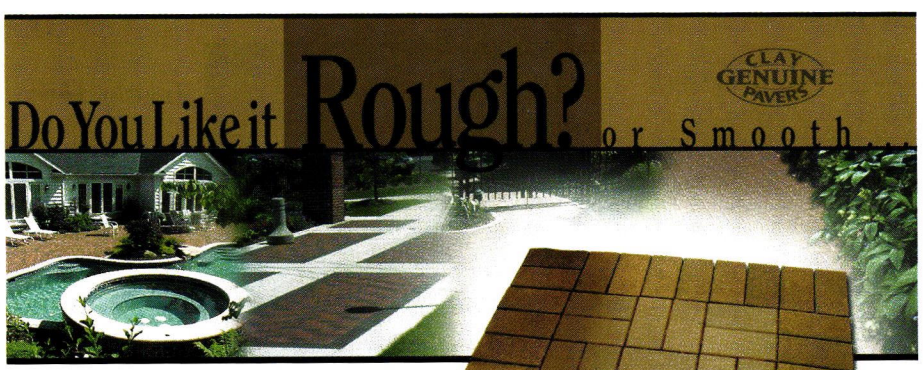
One of the largest quarriers and fabricators of bluestone products. Supplied through a national network of stone yards and dealers.
Susquehanna, PA
570-465-7200
E-mail endmtn@nep.net


Planking

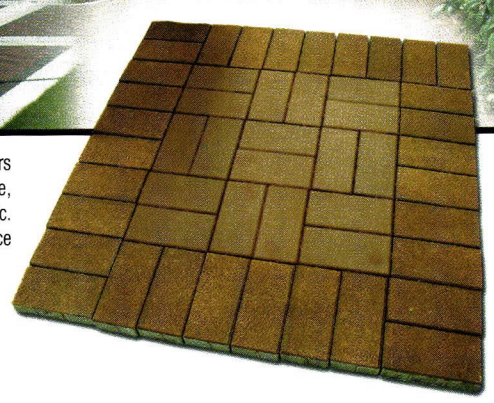

Tumbled

Flagstone

WRITE IN NO. 237



Streetscape or landscape, Whitacre-Greer pavers provide the texture you need for attractive, durable and safe pedestrian and vehicular traffic. Fourteen standard earthtone colors add elegance and variety to your most ambitious projects.



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WRITE IN NO. 945

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319.354-5251
EMAIL:ANTIQUEBRICK@HOTMAIL.COM

WRITE IN NO. 191

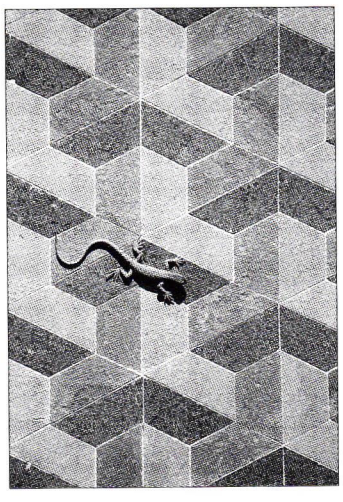
"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."

-The Editors

BUYING GUIDE TO GARDEN & LANDSCAPE PAVING

Roof Tile & Slate Co.
800-446-0220; Fax: 972-242-1923
www.claytile.com
Carrollton, TX 75006

Reseller of salvage roof tile, specializing in slate; custom blending of clay tiles & used roofing slate; Pennsylvania bluestone interior flooring; specialty trim for historic projects; paving. *Write in No. 9560*



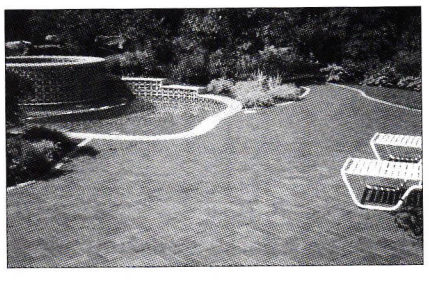
ROSSI USA's French limestone paving is available in a variety of patterns and colors. Write in No. 392

Rossi USA Corporation
708-386-0183; Fax: 708-386-0186
1750 S. Des Plaines Ave.
Forest Park, IL 60130

Quarriers & fabricators of more than 26 types of French limestone; U.S. division of French company; dimensional, cut, paving tiles, Old Castle stones & slabs. *Write in No. 392*

Scotia Slate Products, Ltd.
902-632-2989; Fax: 902-632-2290
www.scotiaslate.com
Kennetcook, NS CANADA B0N 1P0

Supplier of natural slate for roofing, fireplaces, furniture, pavers & more; custom-cut & -polished slate for flooring & landscaping. *Write in No. 8067*



WHITACRE-GREER'S Classic paver series provides an attractive area around this garden pool. Write in No. 945

Whitacre-Greer
800-WG-PAVER; Fax: 330-823-5502
www.wgpaver.com
Alliance, OH 44601

Manufacturer of bevel-edged, clay pavers with high freeze thaw resistance; 14 colors, various shapes & sizes; thicknesses from 1-1/2 in. to 3-1/2 in.; face dimensions may be 4x8 in. or 8x8 in. in two textures. *Write in No. 945*

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of homes and buildings
everywhere, formed
walkways and walls,
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METROPOLITAN
CERAMICS
by Ironrock Capital, Inc.

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44711-9240
1-800-325-3945
www.metroceramics.com

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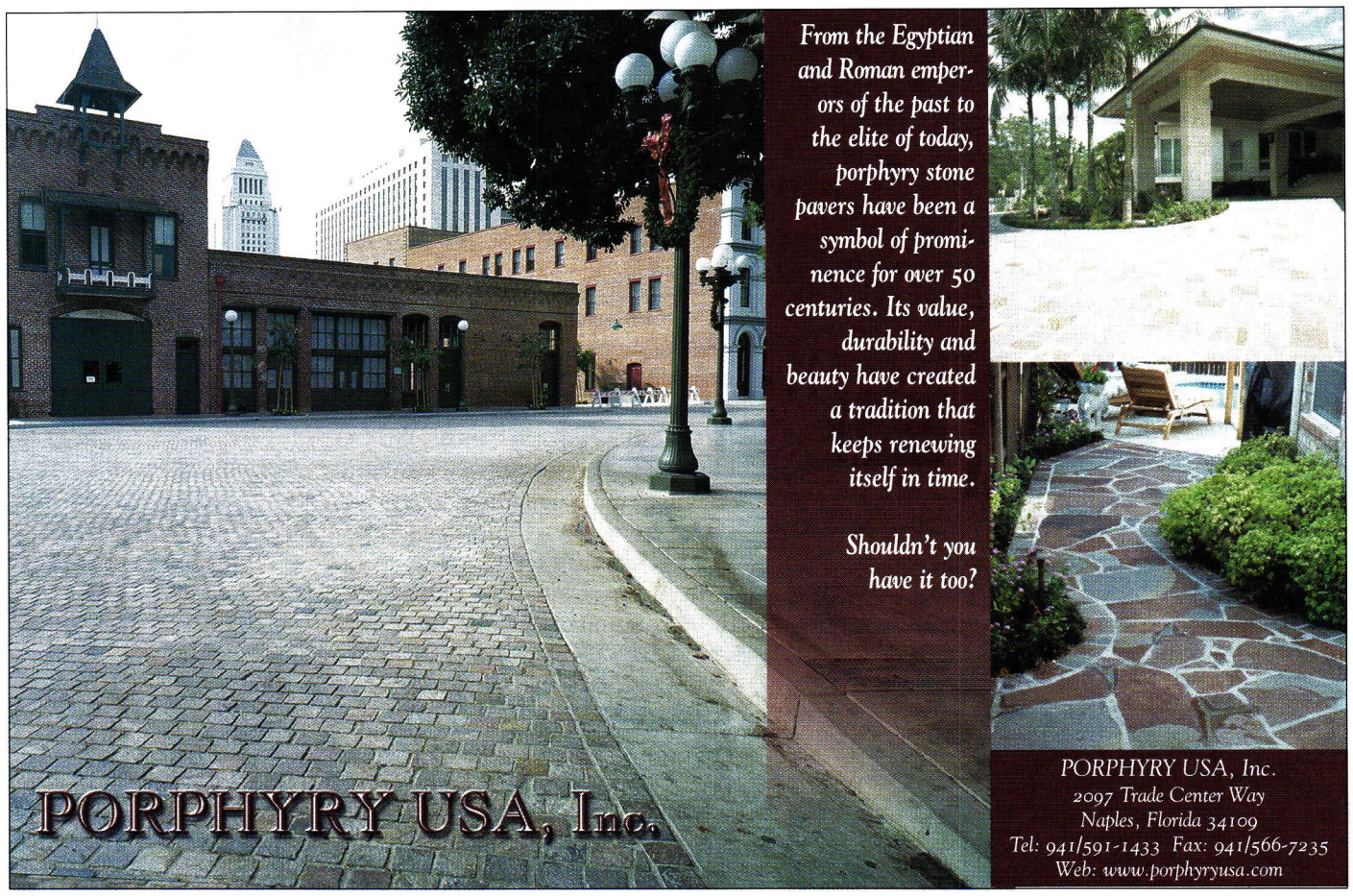

From the Egyptian and Roman emperors of the past to the elite of today, porphyry stone pavers have been a symbol of prominence for over 50 centuries. Its value, durability and beauty have created a tradition that keeps renewing itself in time.

Shouldn't you have it too?

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2097 Trade Center Way
Naples, Florida 34109
Tel: 941/591-1433 Fax: 941/566-7235
Web: www.porphyryusa.com

WRITE IN NO. 837

French Limestone
Rossi S.A.
Paris, France
(Stock in U.S.A.)
Rossi U.S.A. Corp.
Tel: 708-386-0183 Fax: 708-386-0186
Email: rossiusa@worldnet.att.net
Quarriers • Fabricators

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GRANITE MILLSTONES
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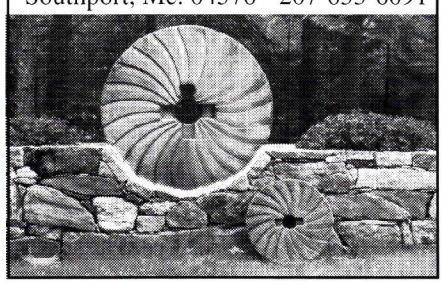
Southport, Me. 04576 • 207-633-6091



WRITE IN NO. 4440

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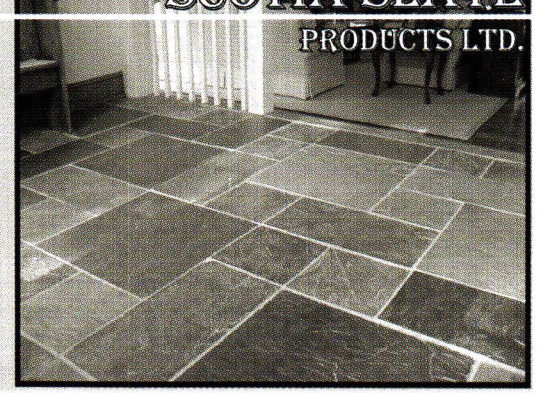


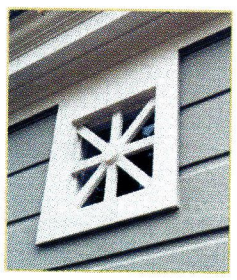
WRITE IN NO. 8067

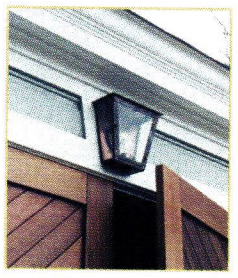
OUTBUILDINGS, continued from page 58

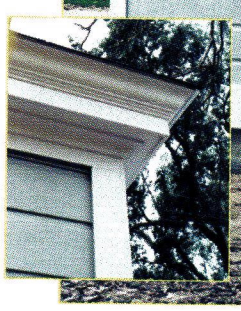
MODESTLY CLASSICAL

San Francisco-based architect Morgan Conolly designed this small 10x10-ft. pump house on the grounds of a vineyard in Yountville, in California's Napa Valley. The owner of the property had expanded his irrigation system and drilled a new well by a main road, within sight of the ranch house and adjacent to its lawn and kitchen garden. While serving as a shelter for pump and tanks, the structure also assumed the role of gatehouse, because of its proximity to the ranch's main road. The building was completed by local contractor Brad Bergen in three months.

Conolly faced an unusual design problem in this project: The owners of the 1860s Western Vernacular ranch house were planning to replace the structure with a high-style version of itself, so the architect had to build the outbuilding in advance of the structure it was to eventually complement.







Having accessed the plans of the yet-to-be built house, Conolly's aim was to create a Classical-influenced structure using the material he knew would be employed in the main building. The asphalt roofing shingles and simple drop siding match the existing ranch house as well as the planned replacement.

The contractor fabricated the windows, which feature Roman-inspired grilles, and the doors, which were fitted with oil-rubbed bronze hardware from Pasadena supplier Crown City Hardware. Being a Classical structure, the pump house carries a proper cornice with soffit, fascia, and drip, constructed in the field using a cyma crown and cove bed supplied by Beronio Lumber of San Francisco. Perhaps the defining element of the structure is the keystone lantern above the door. This fixture is a custom design, fabricated by Mississippi firm Faubourg Lighting.

The modesty of Conolly's pump house actually accentuates its subtle Classicism, showing that, no matter how small the building, an effective architectural statement can still be made. ◆

CREATIVELY CUSTOMIZED

Heritage Garden Houses are a product of City Visions, Inc., of Lansing, Mich. The firm manufactures wooden modular-component outbuilding kits in 16 standard historical styles. These structures are available in a wide variety of sizes and may be used as pool houses, garden houses, pavilions, conservatories, and storage buildings. The City Visions' kits are flexible, and components can be exchanged, added, and modified to create customized structures. This flexibility permits adaptations not only to different functions, but also in style, so the outbuilding can harmonize with residences, landscape features, and other outbuildings.

City Visions' Prairie model was the basis for this storage and potting shed built on the grounds of a winery in California. The main building is in a utilitarian Western Vernacular style and at a lower elevation than the shed, so the temple-like outbuilding, with its classic portico, stands in what could be called a sympathetic contrast. The shed is divided into a storage area at the rear and a windowed potting room at the front, and it sits on a natural-stone platform that blends into a stone pathway. The aluminum standing-seam roof matches that of the main house.

Heritage's standard Tuscan design, in an 8x12-ft. model, is used by the owners of an early-19th-century Federal style stone house in North Salem, N.Y., as a pool house. The only modification to the standard model is the use of French doors.

The Tuscan is one of Heritage's more understated designs, yet it has a refined ornamental sense that lends itself to a number of period styles. It is particularly well suited, for example, to the relatively simple and unadorned Federal and Georgian styles. ◆

LE PARADIS DU JARDIN

SEE OUR FULL COLOR AD ON PAGE 119

WRITE IN NO. 205

BUYING GUIDE TO
GAZEBOS, ARBORS & OUTBUILDINGS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of GAZEBOS, ARBORS & OUTBUILDINGS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market.

A&M Victorian Decorations, Inc.
626-575-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements in either gypsum or precast concrete; columns, moldings, mantels, balustrades, wall caps, pavers, quoins, stair treads, planters, fountains & gazebos; custom designs & finishes. *Write in No. 7470*

* * *

Archadeck
888-OUR-DECK; Fax: 804-353-2364
www.archadeck.com
Richmond, VA 23220

Custom designer & builder of gazebos, pergolas, arbors, trellises, decks, sun porches & other outdoor structures.

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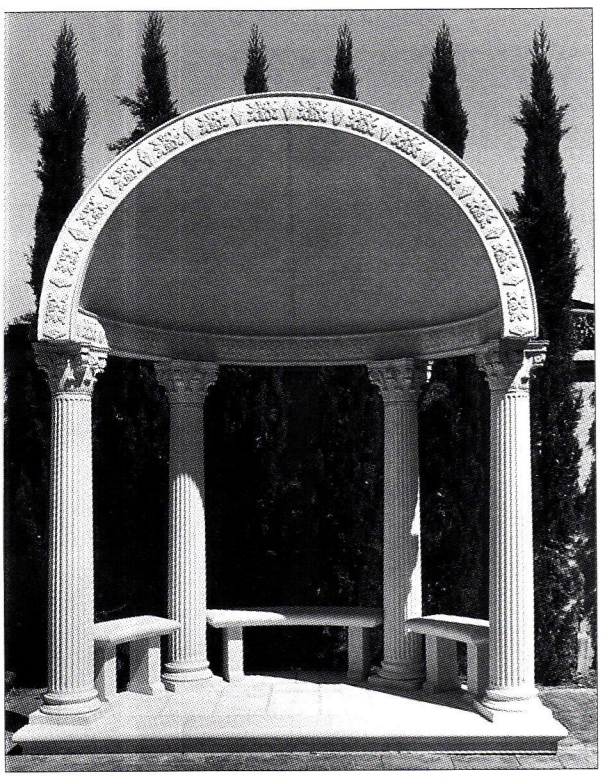


ARCHITECTURAL FACADES UNLIMITED offers this Corinthian fluted-column pavilion, with garden bench, pavers, and custom-edge coping, in two sizes. Write in No. 1470

Architectural Facades Unlimited
408-298-2758; Fax: 408-297-8014
archifacades.ebb.net
Gilroy, CA 95020

Supplier of precast architectural ornament; interior or exterior use; on-site, full-service drawings, patterning, moldmaking, casting of columns, balustrades, cornices, mantels & fountains in cement, plaster, GFRC, GFRG; available in 15 standard colors; gazebos, finials & more. *Write in No. 1470*

* * *

Charley's Greenhouse Supply
800-322-4707; Fax: 800-233-3078
www.charleysgreenhouse.com
Mount Vernon, WA 98273

Supplier of aluminum-framed Twinwall and/or glass hobby greenhouses; sizes 5x6 ft. to 14x30 ft.; freestanding & attached models; indoor environmental equipment controls & other indoor-growing supplies. *Write in No. 213*

* * *

Circle Redmont, Inc.
800-358-3888; Fax: 321-259-7237
www.circleredmont.com
Melbourne, FL 32940

Manufacturer of structurally-engineered frames of aluminum, steel, precast concrete & cast iron, prefabricated & preglazed with glass block, glass pavers, glass bullets or composite laminate glass; specialties include metal & glass stair treads, landings, spiral, curved & straight metal stairs, gazebos, skylights & more. *Write in No. 379*

* * *

Classic Architectural Specialties
800-662-1221; Fax: 972-552-9054
www.casdesign.com
Forney, TX 75126

Supplier of architectural components; complete packages for exteriors, millwork to street lights; interior/exterior columns & capitals in all Classical orders; mantel & novelty columns in urethane, resin, wood, fiberglass; cornice moldings, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, brackets & corbels in polymer; cupolas, benches, weathervanes, gazebos & more. *Write in No. 4200*

* * *

COLEBROOK CONSERVATORIES' custom conservatory matches the architecture of this residence. Write in No. 382

Colebrook Conservatories
860-379-7529; Fax: 860-738-0429
152 Stillman Hill Road
Winsted, CT 06098

Designer, fabricator & installer of traditional conservatories, greenhouses, lanterns & screened porches; Honduras mahogany mortise-&-tenon construction; true divided-lite windows, doors & interior-shading systems; custom design & fabrication in any period or architectural style. *Write in No. 382*

* * *

CS Conservatories
800-873-3966; Fax: 610-317-0582
www.creativeconservatories.com
Hellertown, PA 18055

Designer & manufacturer of conservatories & solariums; framed in wood using mortise-&-tenon joinery; high-performance insulated glazing available; optional cedar, mahogany or aluminum exterior capping; custom & standard details; skylights include arch, cone, dome, flat panel, lean-to, multiple-unit, operating, ventilating & abstract; porch enclosures. *Write in No. 454*

* * *

CUMBERLAND WOODCRAFT's gazebo kits include everything under the roof, or you can purchase the rails, brackets, and posts separately. Write in No. 1310

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Supplier of carved ornament; hand-crafted wall-units, fireplace surrounds & paneling in select hardwoods with exotic veneers; hand-crafted porch trim including brackets, spandrels, turnings & posts; screen doors & porch swings in select hardwoods or PVC; gazebos, columns, balustrades; licensee of the Victorian Society In America for wood trim. *Write in No. 1310*

* * *

The 13-ft. Williamsburg pagoda, with optional cupola and weathervane, is one of many models available from DALTON PAVILIONS. Write in No. 775

Dalton Pavilions, Inc.
800-532-5866; Fax: 215-721-1501
www.daltonpavilions.com
Telford, PA 18969

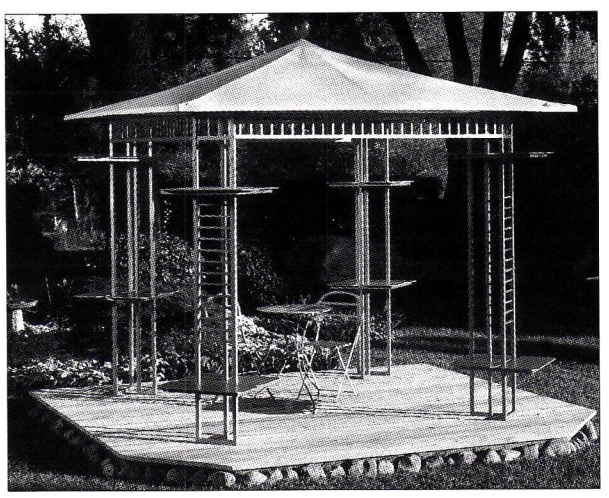
Designer & manufacturer of gazebos in several styles & sizes; in Western red cedar; accessories such as screening, benches, tables, deck railings; architectural birdhouses; installation services. *Write in No. 775*

* * *

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of garden ornament, fountains (freestanding & wall-mounted), statuary, columns & capitals, urns, planters, furniture, weathervanes & accessories in lead, aluminum, natural & cast stone, iron & bronze; custom work; classical-style urns, footed urns, pots, long planter boxes, covered urns & French-styled topiary boxes. *Write in No. 4390*

* * *



Like others in its line, GAZEBO CENTRAL's Gatsby model is constructed of powder-coated aluminum.

Gazebo Central
866-811-5800; Fax: 616-538-5828
www.gazebocentral.com
Grand Rapids, MI 49509

Manufacturer, custom fabricator & distributor of gazebo kits made of powder-coated aluminum & designed for easy assembly; Victorian & other styles.

BUYING GUIDE TO
GAZEBOS, ARBORS & OUTBUILDINGS

Individually-crafted conservatories, such as this Victorian-style structure, are the specialty of GLASS HOUSE. Write in No. 1870

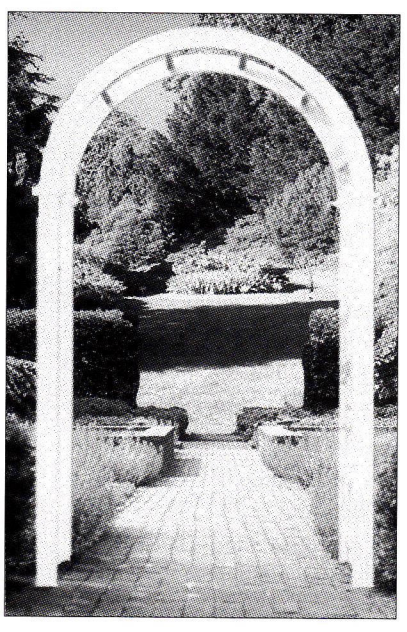
Glass House
800-222-3065; Fax: 860-974-1173
50 Swedetown Road
Pomfret Center, CT 06259

Designer, manufacturer & installer of conservatories, solariums, glass-roof systems & specialty skylights; diverse choice of materials & finishes; ornamental metalwork & copper-clad options; numerous glazing options; true divided-lite windows & doors, variable trim enhancements & accessories. *Write in No. 1870*

Conservatories from GLASS HOUSES, LTD. are hand-crafted in England and shipped to the U.S. for installation. Write in No. 593

Glass Houses, Ltd.
718-596-9449; Fax: Same as phone
www.glass-houses.com
Brooklyn, NY 11231

Designer & manufacturer of conservatories, orangeries, sunrooms, poolhouses & gazebos; glass & timber designs are hand-crafted in Norfolk, England; installation services. *Write in No. 593*



This arbor, from GLYNDEBOURNE MOULDINGS, is part of its Evensong line which includes historically-accurate designs made of maintenance-free polymers.

Glyndebourne Mouldings (USA), Inc.
301-864-7268; Fax: 301-864-6621
www.devonfence.com
Hyattsville, MD 20781

Manufacturer of the Evensong line of historically-accurate arbors & gates made of maintenance-free polymers; finials; ornamental gates; gate hardware; mailboxes.

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British-based designer & manufacturer of classical stonework, using cast, reconstructed limestone resembling Portland stone; over 500 designs of architectural & landscape elements that weather naturally; custom-design; railings, columns, gate piers, planters & urns, gazebos & garden temples, fountains, garden ornament, balustrades & more. *Write in No. 4020*

Imperial Industries, Inc./Florian Design Center
718-224-1700; Fax: 718-224-0700
154-15 Cross Island Pkwy.
Flushing, NY 11357

Manufacturer & installer of sunrooms, conservatories & greenhouses; many choices of glazing & sizes; kits.

Island Post Cap
800-555-3694; Fax: 334-280-0043
www.islandpostcap.com
Montgomery, AL 36108

Supplier of clear Western red cedar arbors, pergolas, gates, posts for mailboxes & lanterns, redwood & cedar post caps & finials; teak benches & dining ensembles; ships with no minimum order from AL warehouse. *Write in No. 702*

Le Paradis du Jardin
732-329-9223; Fax: 732-329-9297
www.leparadisdujardin.com
Cranbury, NJ 08512

Supplier of hand-carved architectural & structural stone; granite & marble; full custom detailing; columns, friezes, gazebos, temples, planters & urns, custom step & terrace materials including florets; complete AutoCAD design service; email your specifications. *Write in No. 205*

Precast-concrete arbors, such as this classically-inspired model, are the specialty of MAINE GARDEN ARBORS.

Maine Garden Arbors
207-926-5993; Fax: 207-926-3032
www.mainegardenarbors.com
New Gloucester, ME 04260

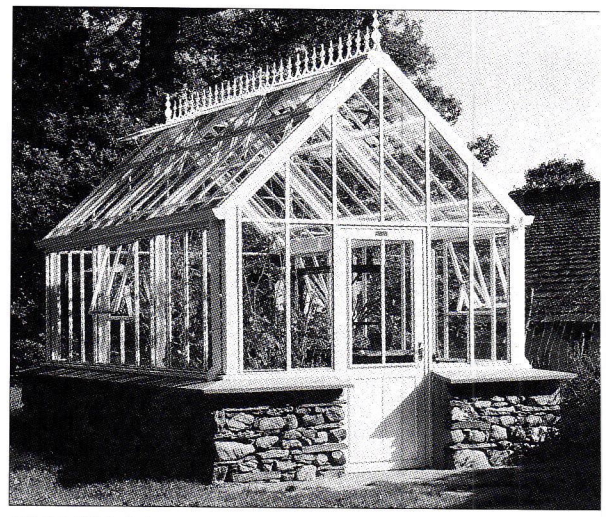
Manufacturer of precast-concrete arbors in several styles, including Victorian; various colors & metal antique coatings; custom colors & styles; interchangeable & segmented for easy installation; mailboxes.

Oak Leaf Conservatories
800-360-6283; Fax: 404-250-6283
876 Davis Drive
Atlanta, GA 30327

Designer, custom fabricator & installer of conservatories using traditional skills of British designers & craftsmen; premium materials such as mahogany & true divided-lite double glazing; conservatories may be used as room additions or freestanding garden rooms; glass domes & cupolas can be incorporated into designs. *Write in No. 6860*

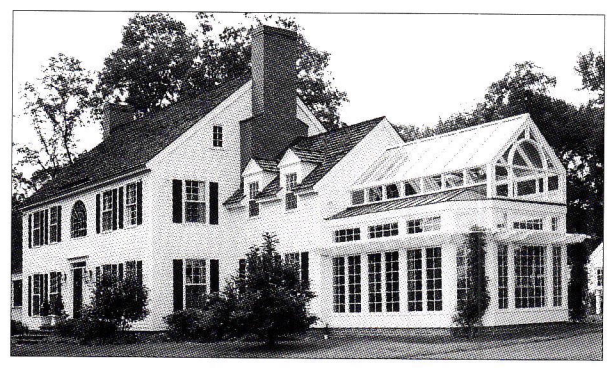
OAK LEAF CONSERVATORIES created this custom-built conservatory which extends living space and flows seamlessly into the garden area. Write in No. 6860

Private Garden Greenhouse Systems
413-566-0277; Fax: 413-566-8806
www.private-garden.com
Hampden, MA 01036



PRIVATE GARDEN GREENHOUSE SYSTEMS offers products ranging from easy-to-assemble hobby greenhouses to Victorian models, such as the one seen here. Call for more information.

Designer, manufacturer & installer of English-Victorian greenhouses & custom glass architecture; hobby greenhouses, garden centers & pool enclosures; consultation & renovation services. *Call for more information.*



Created by RENAISSANCE CONSERVATORIES for a residence in Basking Ridge, N.J., this conservatory features a host of architectural detail and a heightened ceiling to blend with the style of the house.

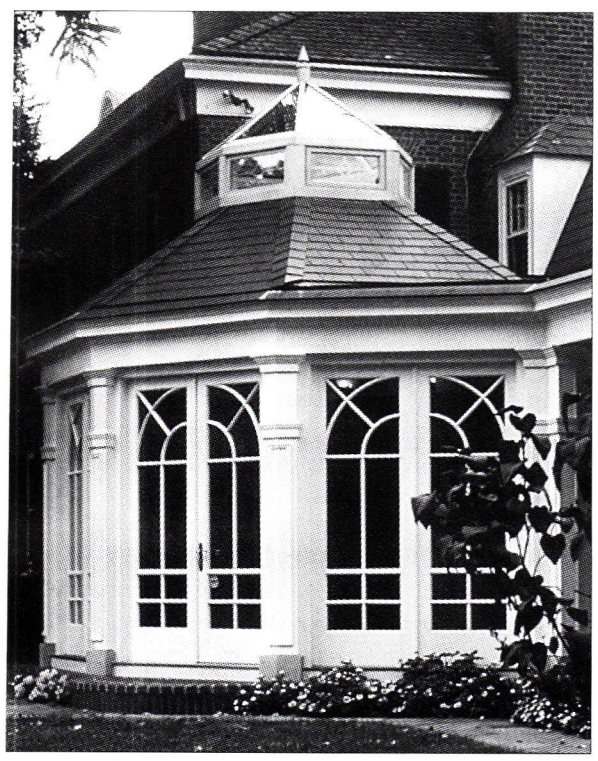
Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissance-online.com
Leola, PA 17540

Designer, manufacturer & installer of custom-made glass enclosures; period conservatories, solariums, sunrooms & greenhouses with hand-crafted mahogany & cedar components; skylights, roof lanterns & garden windows. *Write in No. 378*

BUYING GUIDE TO
GAZEBOS, ARBORS & OUTBUILDINGS

Sycamore Creek
518-398-6393; Fax: 518-398-7697
www.sycamorecreek.com
Ancram, NY 12502

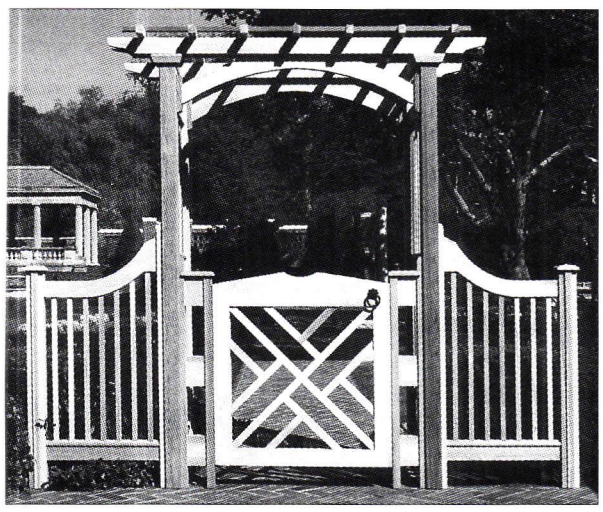
upplier of copper garden furnishings; arbors & trellises; .stom projects. *Write in No. 709*



TANGLEWOOD CONSERVATORIES structures feature ommercial-grade insulated glass and authentic period moldings, rim, and aluminum castings. Write in No. 8270

Tanglewood Conservatories, Ltd.
800-229-2925; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

Designer, manufacturer & installer of hand-crafted traditional wood conservatories, skylights, roof lanterns & other glass architecture; high-end details, custom designs & premium-grade construction using Honduras mahogany; high-performance insulated glass, solid-brass hardware, true divided-lite windows & doors, ornamental castings & discrete ventilation & shading systems. *Write in No. 8270*



The Rockport Arbor is made by TRELLIS STRUCTURES of durable Western red cedar with Douglas fir vertical-grain lattice. Write in No. 8490

Trellis Structures
888-285-4624; Fax: 978-232-1151
www.trellisstructures.com
Beverly, MA 01915

Manufacturer of arbors, trellises, pergolas & garden furniture in Western red cedar & mahogany; extensive color catalog shows items ranging from classical arbors to unique garden structures; ships UPS to anywhere in U.S. *Write in No. 8490*

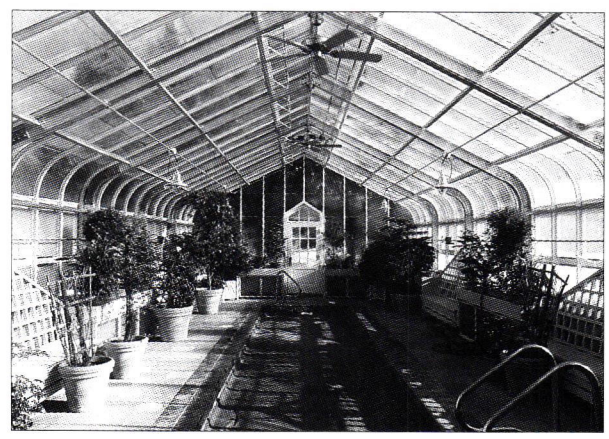
Tropic Top
407-273-0069; Fax: Same as phone
www.thatchart.com
Orlando, FL 32812

Manufacturer of lightweight metal shingles designed to look like natural thatch but without any of the disadvantages.

This freestanding greenhouse, from TURNER GREENHOUSES' Biltmore series, is 14 ft. wide and 22 ft. long.

Turner Greenhouses
800-672-4770; Fax: 919-734-6167
www.turnergreenhouses.com
Goldsboro, NC 27533

Manufacturer of lean-to & freestanding greenhouses; coated-steel framework; fiberglass or polyethlyne covers available; greenhouse accessories.



UNDER GLASS manufactures the Lord & Burnham line of aluminum and glass greenhouses and solariums, which includes the pool house shown here.

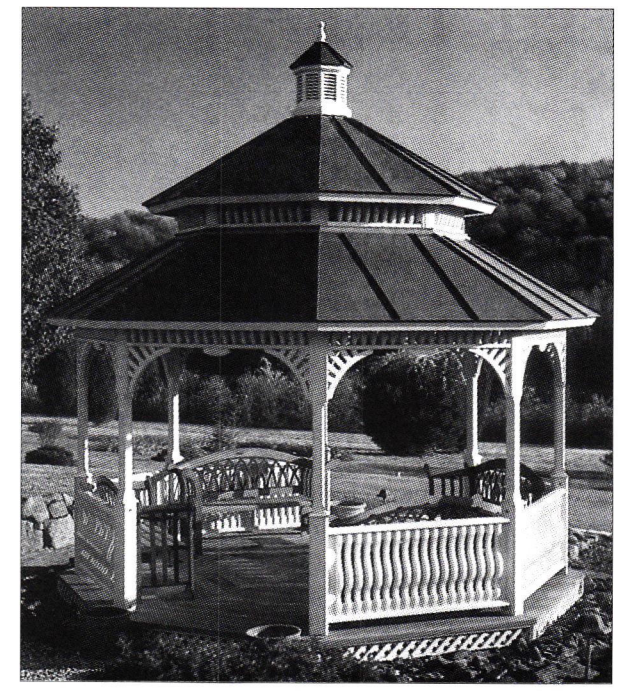
Under Glass Mfg. Corp.
845-336-5050; Fax: 845-336-5097
www.underglassusa.com
Lake Katrine, NY 12449

Manufacturer of Lord & Burnham line of greenhouses, solariums & acccessories in aluminum & glass; custom & standard.

The Victorian Gazebo from VINTAGE WOOD WORKS is fabricated from premium Western red cedar, has an 11-ft. diameter, and stands 11 ft. tall. Write in No. 1061

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork; wood porch parts, turned posts, turned & sawn balusters, railings, brackets, corbels, custom-length spandrels; mantels, gazebos, columns & more; 224-page Master Reference catalog; 208-page Porch Design book. *Write in No. 1061*



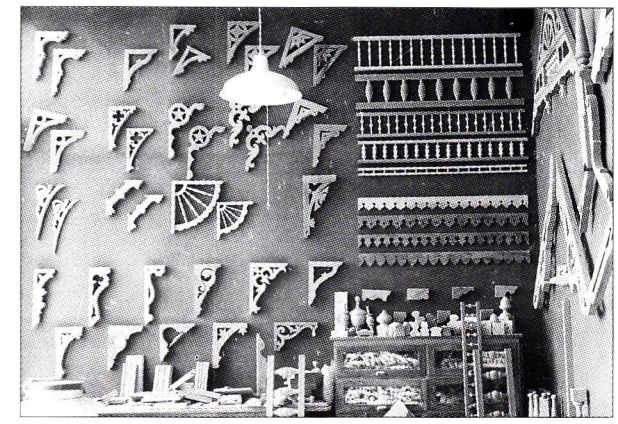
This Queen Anne-style gazebo, model #QA-15B from VIXEN HILL, features a two-tiered roof and 6-in. trellis.

Vixen Hill Gazebos
800-423-2766; Fax: 610-286-2099
www.vixenhill.com
Elverson, PA 19520

Manufacturer of a range of cedar products including gazebos, garden houses, porch systems, cupolas, finials, window boxes, bat houses & shutters.

Wayside Fence Co.
800-847-7789; Fax: 631-968-6928
www.waysidefence.com
Bay Shore, NY 11706

Manufacturer, custom fabricator & distributor of cedar & maintenance-free PVC arbors, pergolas, arches, profiles, edging, fencing, finials, gates, posts, lattice, caps & sleeves; over 45 styles of PVC fencing designed to match traditional wood styles; gate hardware & operators. *Write in No. 4260*



Victorian-styled millwork from THE WOOD FACTORY can be used to adorn gazebos, outbuildings, and porches. Write in No. 7120

Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad Street
Navasota, TX 77868

Manufacturer of historically-accurate millwork reproductions for interior & exterior applications; doors, gingerbread, mantels, gazebo parts, finials, cresting, fancy-cut shingles, stair parts, railings & porch parts, columns. *Write in No. 7120*

Another fountain style that often uses figurative sculptural elements is the wall fountain. Usually of cascade design, these fountains are commonly used, at least in residential settings, in smaller walled gardens and courtyards.

The firm's fountains are designed as complete units and installation is generally straightforward.

Haddonstone, an England-based firm with a U.S. manufacturing plant, was established in 1971 to produce high-quality, decorative cast stonework.

Haddonstone's model #C540 Shell wall fountain and #C550 Console with #C170 Dolphin and #C160 Console, matched here with the #C4HS Pool Surround, shows the versatility of the firm's range of water-feature elements. England-based, Haddonstone was established in 1971 to produce high-quality, decorative cast stonework. It has developed a collection of over 500 standard designs, as well as an ever-increasing reputation for expertise in the manufacture of custom-made architectural stonework. The firm works almost exclusively with a special form of reconstructed limestone that has a surface texture similar to that of Portland stone.

Materials

The range of contemporary fountain materials is almost as wide as the range of available styles. Cast metal and carved or cast stone are the most common, but fountains are also made with fiberglass, plastics, composites, and ceramics.

In a period-sensitive setting, material choice is often driven by a sense of fidelity to tradition. Another equally important aspect in this choice, however, is how the material will age. The effects of flowing water should be taken into account, and many are attracted to the prospect of how the water will change a fountain's appearance, adding a certain charm to a stone feature, or creating a patina on the surface of a metal feature.

Custom or Standard Design?

At one time, when residential fountains were the province of the wealthy, virtually every project was designed and built from scratch. Such an effort typically involved a designer, engineer, various fabricators, and specialist installers. Although custom fountains are still being produced, the vast majority of residential projects use complete standard fountain units or combinations of modular components. Many of the firms listed in our *Buying Guide* on pp. 68-72 offer extensive lines of standard designs, often with interchangeable components, but also have custom capabilities, as well as installation experience.

One good example is Florentine Craftsmen, Inc. This New York-based firm has been hand-crafting complete fountains, both wall-mounted and free-standing, as well as fountain components, for over 70 years. About 70% of the firm's work involves standard complete fill-up-and-plug-in fountains; 30% involves customization using standard components.

Above: The Sky Mirror Fountain from Stone Forest stands 22 in. high and has a bowl diameter of 30 in. Hand-carved in blue-gray granite, the Sky Mirror combines a reflective water surface and steady waterfall from the bowl.

Right: Florentine Craftsmen's Hush Baby wall fountain measures 38 x 24 in. and has a wrought-iron frame, cast-aluminum shell, and cast-lead ornaments. The pump, valves, and plumbing are installed in the lower shell basin, and the fountain is operated simply by hanging, filling with water, and plugging in to a grounded outlet. The firm also offers a range of traditional wall masks, shells, basins, and ornament for those who wish to design their own ensembles.

The firm also offers an extensive line of standar free-standing and wall-mounted fountain design as well as an array of modular fountain element including pools and centerpieces. About 25% c their work is custom and the firm can install its fe tures.

Similarly, New Mexico-based Stone Forest offers wide range of hand-crafted granite and copper fou tains in a variety of contemporary and Japane designs, as well as custom capabilities and installatio experience. About 20% of the firm's work is custon

This integrated approach to fountain supply, a well as the vast array of standard designs availabl has simplified the process for specifier and architec However, there are still a number of considerations t keep in mind when selecting a residential fountain.

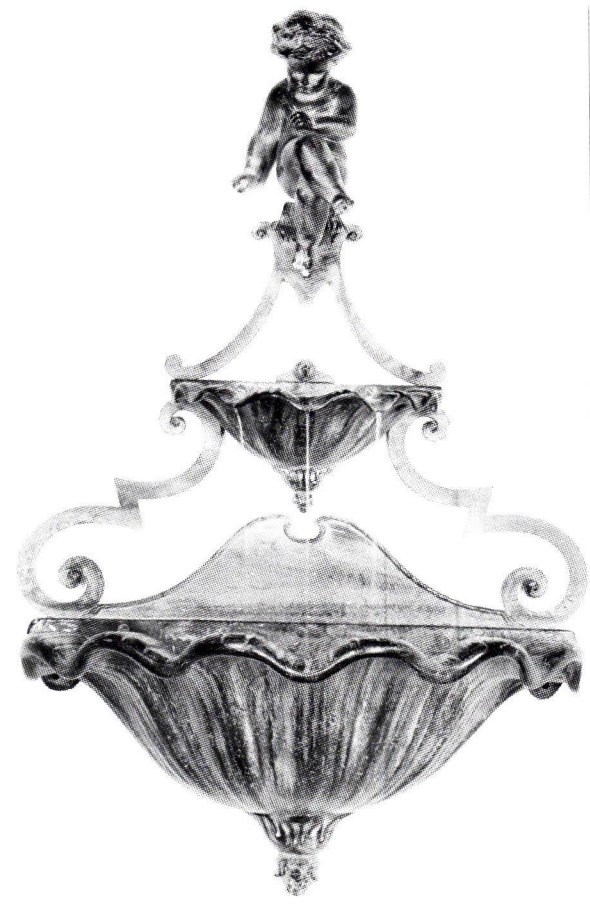
What the Specifier Needs to Know

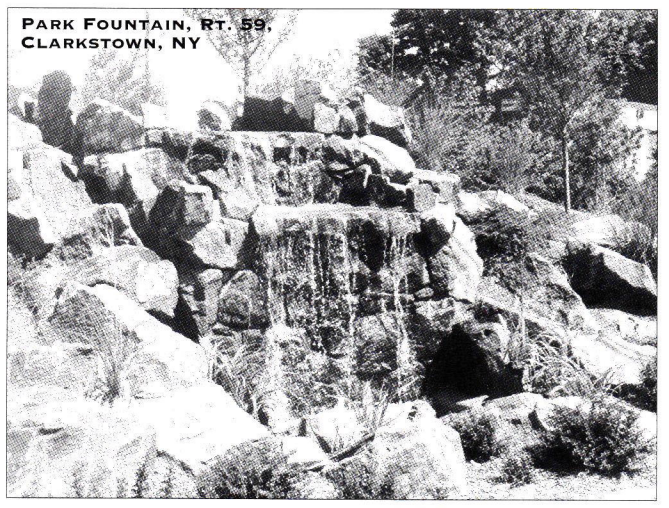
One of the most common problems with fountai installations, according to the suppliers we spoke t is splash: Any fountain, regardless of its desig requires a sufficient reservoir to accommodate th splash it generates. In a typical electric-powered recir culating fountain, water loss through splash can eve lead to the pump motor burning out. Line and je clogging can also be a problem, according t Haddonstone Senior Vice President, Andy Maslir and the selection of the correct pump is, of course very important.

One potential problem that doesn't immediatel spring to mind is the electrical layout of the foun tain. According to Skip Brown, President o Florentine Craftsmen, "Electrical lines for plumb ing and lights need to be run to switches early i the planning. A complete fountain is very easy t integrate and install, but a custom job require more planning for water lines and electrical an pump placement."

Aside from these technical concerns, the mos important, and perhaps the most difficult, consider ation is aesthetic: How will a fountain design b integrated into an overall garden or landscap design? Stone Forest's President, Mike Zimber reports that his firm is usually approached in th design phase of a landscaping project. "The overal landscape design in the area of the fountain is very important," he says. "The fountain should be a gooc fit." These thoughts are echoed by Andy Maslin "Specifiers should be aware of the effect that will b achieved and should ask themselves if a project need a custom product or a standard, integrated fountain."

So, with some planning and careful choosing water can become the soul as well as the heart of the garden. ◆




PARK FOUNTAIN, RT. 59,
CLARKSTOWN, NY

Custom Fountain Builders & Designers

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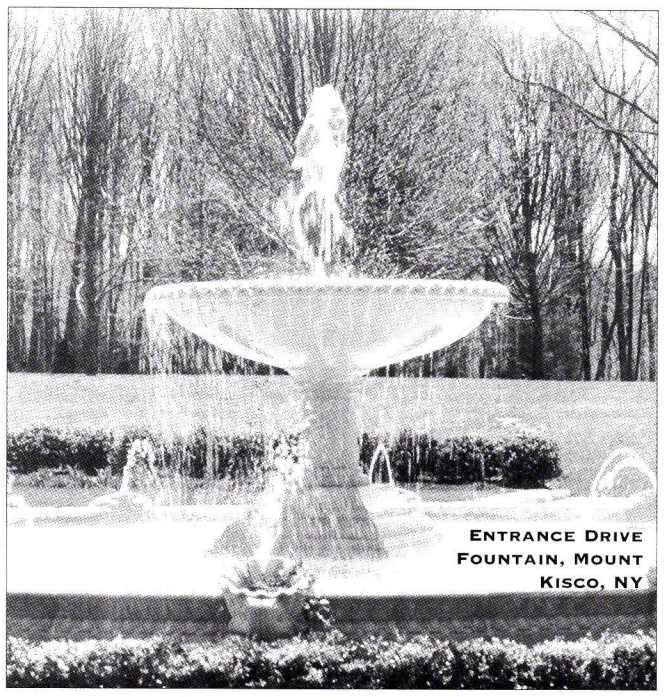
(QUIET FOUNTAIN).
WOODLANDS SPA,
FARMINGTON, PA

AQUARIUS WATERWORKS, INC.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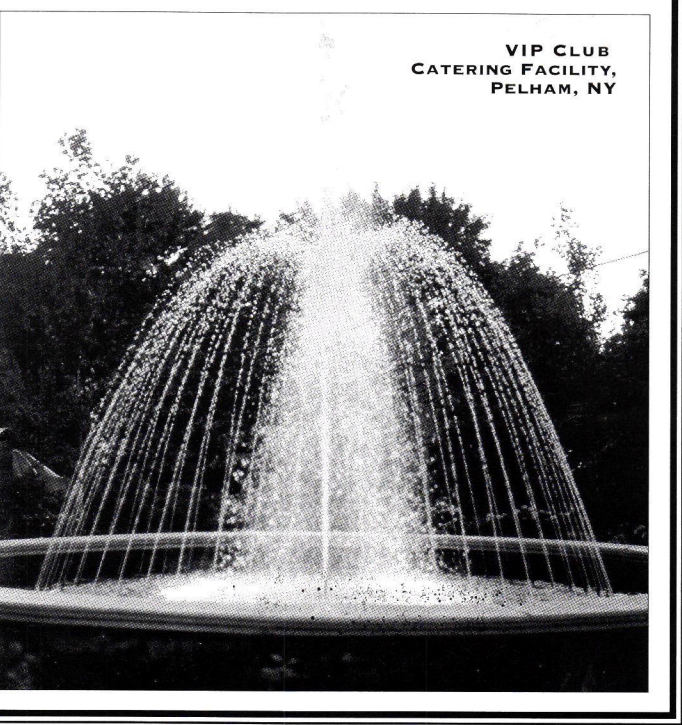
FAX 845 226-6741
E-MAIL: foun437@aol.com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PELHAM, NY

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By Waterfall Creations Inc.
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In-state (501) 991-3000

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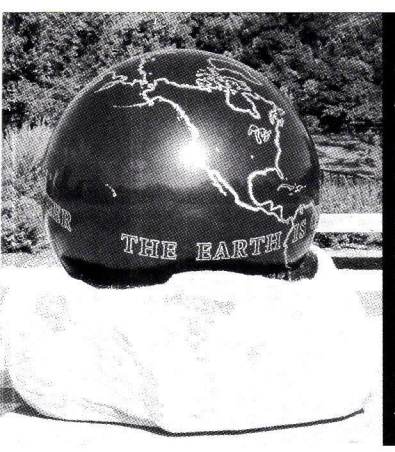

Floating Stone Fountains

The highly polished granite sphere gently rotates on a thin layer of water. Water pumped up from below at 10 to 12 psi is all that is required to begin the sphere's rotation. The fountains, made to order, are available from 1 to 8 feet in a wide range of materials and colors.

Quarry Line, Inc.
Ph 630-718-1808 Fax 630-718-1805
www.quarryline.com

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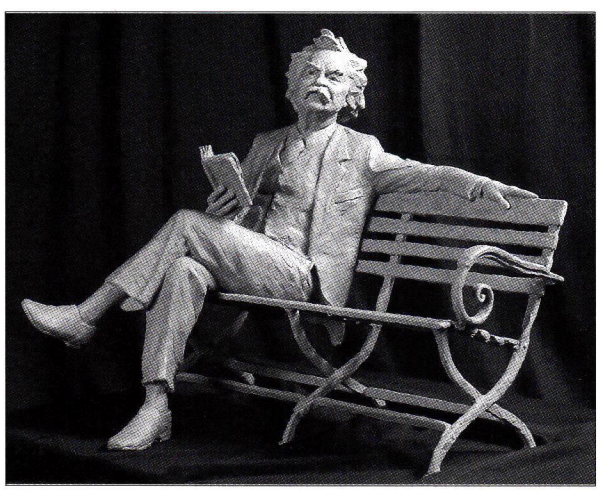
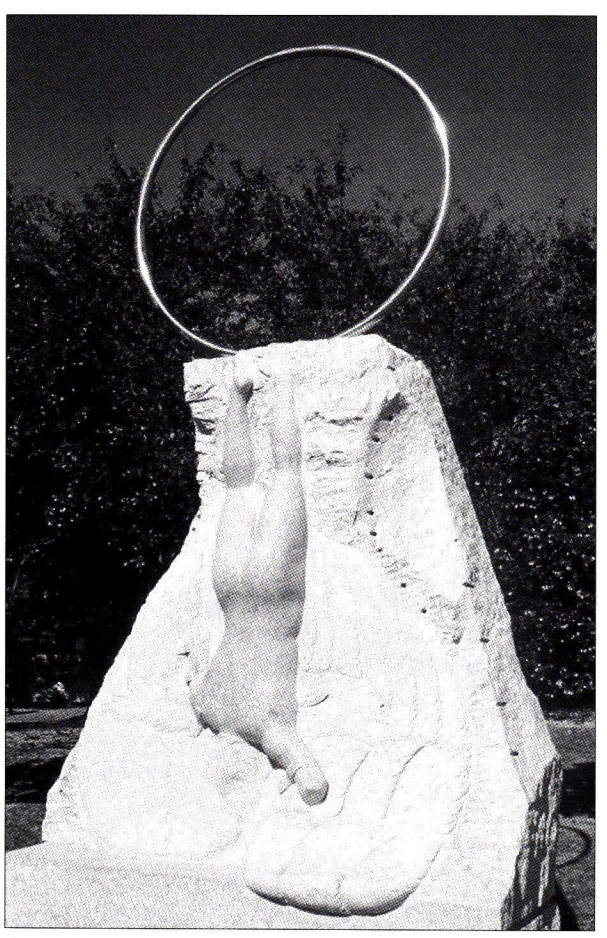
ers, furniture, weathervanes & accessories in lead, aluminum, natural & cast stone, iron & bronze; custom work; classical-style urns, footed urns, pots, long planter boxes, covered urns & French-styled topiary boxes. *Write in No. 4390*



The first in a series celebrating Great Contributors, this life-size bronze sculpture of Mark Twain was created by GARY PRICE. *Write in No. 221*

Gary Price Sculpture Studios
801-489-6852; Fax: 801-489-9588
www.garyprice.com
Springville, UT 84663

Sculptor of life-size & monumental works; themes range from children at play to birds in flight. *Write in No. 221*



GERALD SICILIANO's "Icarus Descended" is made of gray Korean granite. *Write in No. 187*

Gerald Siciliano/Studio Design Associates
718-636-4561; Fax: Same as phone
www.geraldsicilianostudio.com
Brooklyn, NY 11215

Sculptor of custom-produced art & ornamentation merging classical & modern styles, in cast stone, carved natural stone, wrought iron/fabricated metal, cast aluminum & terra cotta. *Write in No. 187*

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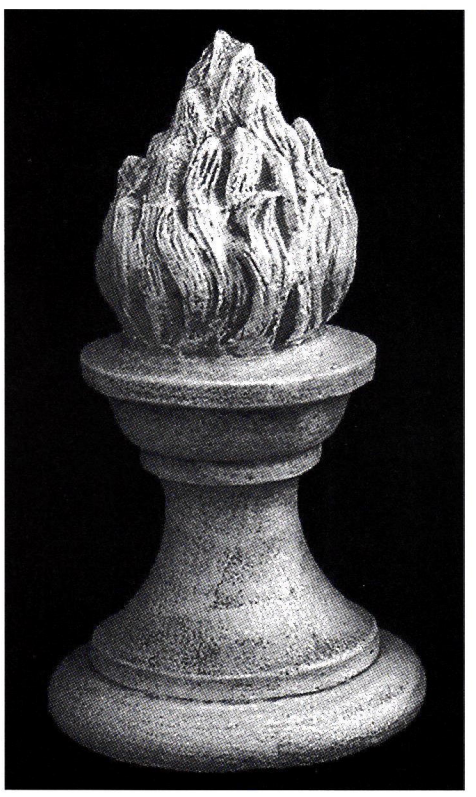
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British-based designer & manufacturer of classical stonework, using cast, reconstructed limestone resembling Portland stone; over 500 designs of architectural & landscape elements that weather naturally; custom-design; railings, columns, gate piers, planters & urns, gazebos & garden temples, fountains, garden ornament, balustrades & more. *Write in No. 4020*



KANSAS CITY ART STATUARY's torch finial, #800 in the catalog, is 21x12 x12 in.

Kansas City Art Statuary, Inc.
888-261-3929; Fax: 816-241-0876
www.kcart.com
Kansas City, MO 64127

Manufacturer of cast-stone garden decor; planters, urns, fountains, birdbaths, benches, religious & animal statues, finials & architectural details.

"First Stage," a bronze statue that stands 15-1/2 in. tall, was designed and created by Tim King of KING SCULPTURE STUDIOS.

King Sculpture Studios
303-772-1893; No Fax
www.kingsculpturestudios.com
Longmont, CO 80503

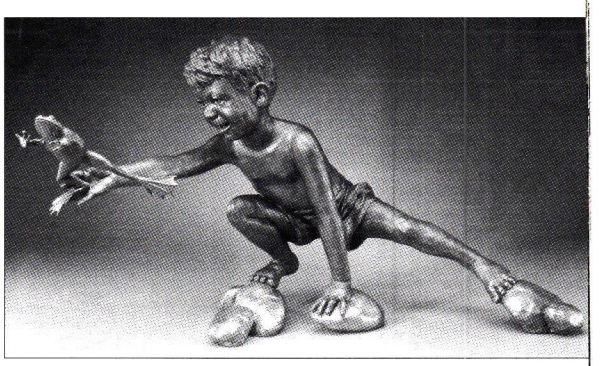
Sculptor of realistic cast-bronze & resin pieces for indoor & outdoor use, maquette & life-size figurative works; high & low bas-relief plaques & medallions.

Klitsas, Dimitrios - Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements, interior & exterior; furniture (all periods), fireplace mantels, stairs, chandeliers, capitals, moldings & specialty carvings. *Write in No. 7380*

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Supplier of hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, planters & urns, benches, ornament, garden statuary, sculpture; French-lime stone slabs & tile; antique terra cotta; natural-stone flooring, quarry tile. *Write in No. 5390*



"Mud Buddies," from MARK HOPKINS SCULPTURE, is in cast bronze and measures 26x52 in. *Write in No. 216*

Mark Hopkins Sculpture, Inc.
800-678-6564; Fax: 706-235-2814
www.markhopkinssculpture.com
Rome, GA 30165

Sculptor; works exclusively in cast bronze; from miniatures to monuments; subject matter inlcudes Native Americans, wildlife, sports, historical figures & children. *Write in No. 216*

MINCHINHAMPTON ARCHITECTURAL SALVAGE is a source of antique English garden sculpture such as this striking eagle. *Write in No. 640*

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Distributor of traditional English garden statuary; specializing in grand & unusual architectural elements, sculpture, planters & urns, fountains, benches, one-of-a-kind pieces; cast stone, carved natural stone, cast & wrought iron, cast bronze, lead, terra cotta & wood materials. *Write in No. 640*

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www.oldworldstonecarving.com
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Manufacturer of fireplaces, mantels, fountains, sculpture, furniture, fine art & architectural ornament designed & hand-carved in limestone, marble & granite. *Write in No. 2750*

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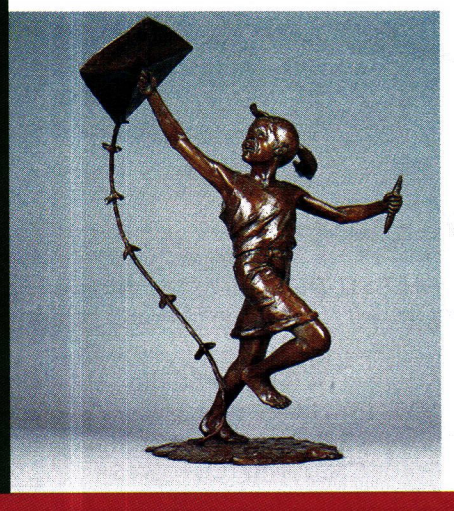

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WRITE IN NO. 221

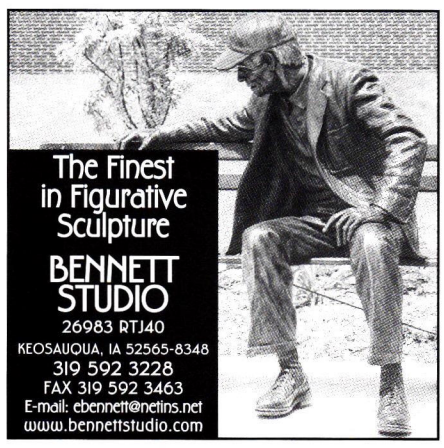
BUYING GUIDE TO
SCULPTURE & GARDEN ORNAMENT

This hand-carved garden sculpture from OLD WORLD STONE CARVING features playful animals perched on an owl's wings. Write in No. 2750

"Periwinkle" is a life-sized 48-in.-tall bronze piece by Jane Rankin of RANKIN SCULPTURE.

Rankin Sculpture
719-488-9223; Fax: 719-488-1650
P.O. Box 1297
Monument, CO 80132

Sculptor of custom-produced pieces, including fountains in cast bronze.



WRITE IN NO. 762

Robert Young & Sons, Inc.
973-483-0451; Fax: 973-483-0185
25 Grafton Avenue
Newark, NJ 07104

Custom fabricator of custom-produced hand-carved garden statuary, including bowls & benches in limestone & sandstone; hand-carved fireplaces, mantels, sculpture & furniture in marble, granite, limestone & slate.

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www.vicenzastone.com
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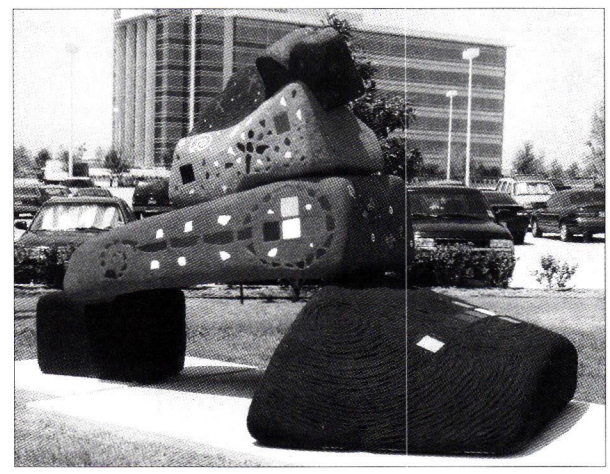

SELECT ART's "Celtic Spirit Catcher" measures 84 in. tall x 84 in. wide x 144 in. long and was made by David McCullough using F6 cement, acrylic, sand, and mixed media.

Select Art
214-521-6833; Fax: 214-521-6344
4040 Avondale Ave., #102
Dallas, TX 75219

Sculptor of custom-produced pieces in carved natural stone, cast iron, wrought iron/fabricated metal, cast aluminum, cast bronze, custom metal & stainless steel; art gallery also offers ceramics, glass, photography & fine art.

Stone Objects
405-412-0854; Fax: 405-364-9703
www.stoneobjects.com
Norman, OK 73069

Custom fabricator/sculptor of architectural ornament, garden pieces, fountains in marble & limestone; figurative sculpture in stone, marble & bronze; hardscape material & building stone.

StoneSculpt
650-575-9683; No Fax
www.customstonecarving.com
Los Altos, CA 94022

Sculptor working in stone & marble; fountains, stone signs, garden & landscape ornament; traditional styles; custom work. *Write in No. 920*

Texas Carved Stone, L.P.
254-793-2384; Fax: 254-793-2369
www.texascarvedstone.com
Florence, TX 76527

Fabricator of hand-carved ornamental limestone elements; mantels, entries, fountains, sculpture & architectural elements; any period or style. *Write in No. 1055*

Thomas Studio, Inc.
512-267-0051; Fax: 512-267-7451
www.jimthomasstudio.com
Jonestown, TX 78645

Sculptor of figurative & architectural art; custom & standard designs, planters & urns, fountains, benches & sculpted stone & brick; in cast stone, carved natural stone, wrought iron/fabricated metal, cast bronze & wood.

"Dance of Creation," a 5-ft.-8-in. bronze garden statue by TUCK LANGLAND, is suitable for many landscape settings. Write in No. 930

Tuck Langland, Sculptor
574-272-2708; Fax: Same as phone
www.oit.iusb.edu/~hlangland
Granger, IN 46530

Custom sculptor of figurative bronze sculptures in limite editions; lifesize, monumental & smaller residential size catalog & custom work; private commissions & portra busts available. *Write in No. 930*

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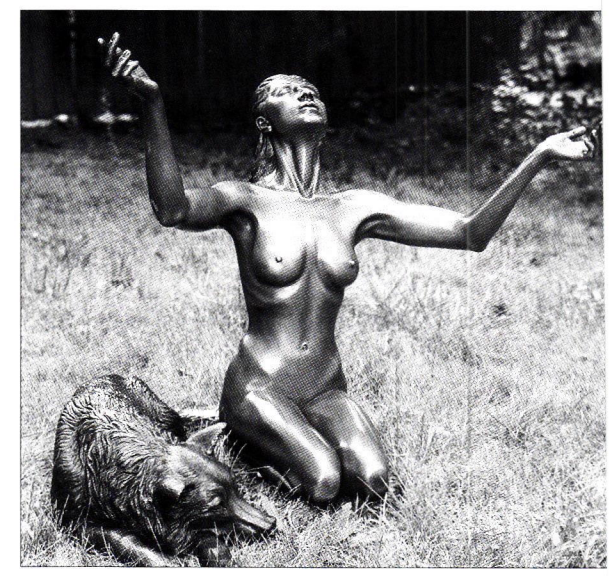
Metalworking studio; indoor & outdoor sculpture & weathervanes; freehand hammering in copper, brass & leade copper; traditional or custom. *Write in No. 944*



WILDHEART STUDIOS' 27-1/2-in.-tall bronze statue, "Prayer of the Wolf Maiden," is available with or without the wolf.

Wildheart Studio
937-436-1196; Fax: Same as phone
www.wildheartsculpturestudios.com
Centerville, OH 45458

Sculptor of custom cast-bronze or resin sculpture or reliefs human or animal subjects; miniature to monumental sizes standard designs & catalog pieces; limited-edition bronzes.

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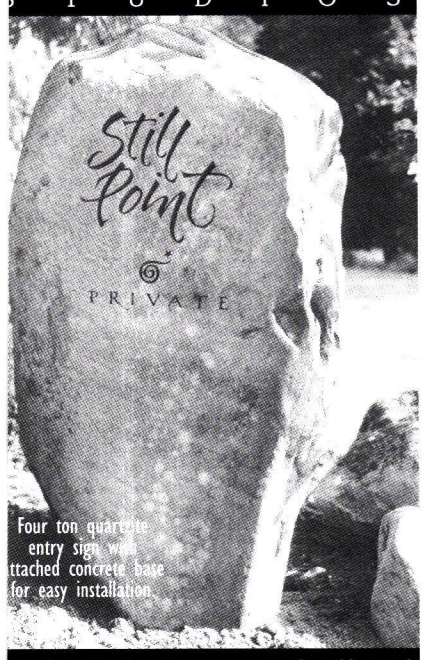

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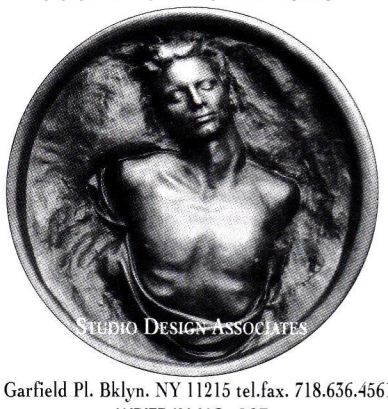

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WRITE IN NO. 6110

BUYING GUIDE TO
LANTERNS & EXTERIOR LIGHTING

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of LANTERNS & EXTERIOR LIGHTING from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Am-Dia, Victorian Market Place
800-483-7105; Fax: 419-424-1822
www.victorianmarketplace.com
Findlay, OH 45840

Distributor of cast-aluminum planters & urns, fountains, birdbaths, Victorian-style furniture, street lighting, mailboxes, antique furnishings & patio furniture. *Write in No. 95*

* * *

Architectural Artifacts
419-243-6916; Fax: 419-243-0094
20 South Ontario
Toledo, OH 43602

Architectural-salvage firm; 30,000-sq.ft. showroom; more than 85 mantels always in stock; custom mantels created from antique salvaged pieces; antique garden ornament, urns, religious items, marble statuary, lighting, plumbing, hardware, columns, doors, windows, stained glass, special-interest items & more; ship anywhere. *Write in No. 535*

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Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 40,000 ready-to-ship standard & innovative building-component product essentials including interior/exterior architectural millwork, columns, decorative moldings & trim, wrought-iron components, hardware, lighting & more; distributor & importer of landscape & garden lighting, accent & other deck lighting. *Write in No. 5008*

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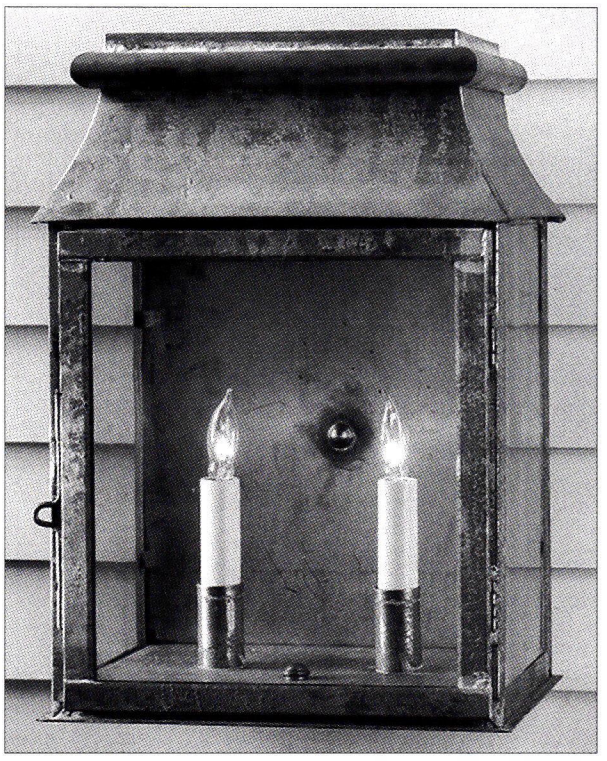

AUTHENTIC DESIGNS' French Station Mansard, model #SM-LT-35, is 15 in. tall x 10-1/4 in. wide x 8 in. deep, and can be wall- or post-mounted or hung. Write in No. 60

Authentic Designs
800-844-9416; Fax: 802-394-2422
www.authentic-designs.com
West Rupert, VT 05776

Manufacturer of Early American & Colonial lighting in brass, copper & Vermont maple; porch lighting, wall- & post-mounted lighting, electric lanterns, landscape lighting, hanging & custom fixtures. *Write in No. 60*

* * *

Period-style lighting, such as this Turn-of-the-Century lantern, is available from BALL & BALL. Write in No. 7660

Ball & Ball Lighting
610-363-7330; Fax: 610-363-7639
www.ballandball-us.com
Exton, PA 19341

Manufacturer of historic lighting & lanterns; interior & exterior; 18th, 19th, & early-20th centuries; porch lighting, wall-, post- & pillar-mounted; Colonial & Turn-of-the-Century styles; custom designs. *Write in No. 7660*

* * *

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130

Fabricator of hand-riveted, antique-copper, natural-gas, propane & electric fixtures; interior & exterior use; custom work; restoration; post-mounted lighting; electric & gas-burning street lanterns; Colonial, Victorian, Turn-of-the-Century & Mediterranean styles. *Write in No. 166*

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Charleston Lighting & Mfg., Inc.
800-661-9224; Fax: 334-473-0306
www.charlestonlighting.com
Mobile, AL 36607

Manufacturer of handmade copper lanterns in natural-gas, propane & electric models; Colonial, Victorian, Classical, Turn-of-the-Century, French, Italian & Spanish styles; post- & wall-mounted lanterns; automatic gas-ignition systems. *Write in No. 772*

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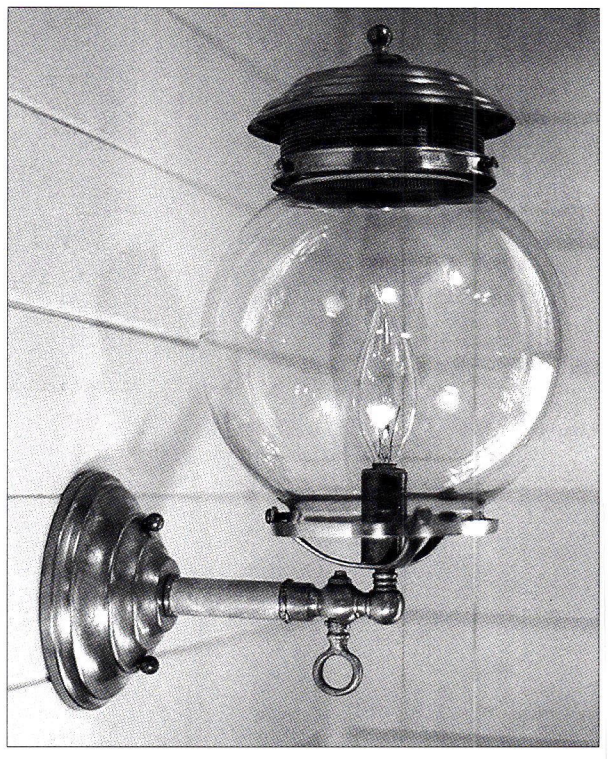
Christopher Thomson Ironworks
505-421-2645; Fax: 505-421-2618
www.ctiron.com
Ribera, NM 87560

Designer & fabricator of forged-iron lanterns & ornamental gates; porch lighting, wall- & post-mounted fixtures, electric lanterns, custom wall lanterns; Spanish/Mediterranean, Transitional & Old World styles; hand-blown glass. *Write in No. 8069*

CHRISTOPHER THOMSON IRONWORKS created these decorative hanging wall lanterns for a home in Santa Fe, N.M. Write in No. 8069

* * *

Conant Custom Brass, Inc.
800-832-4482; Fax: 802-864-5914
www.conantcustombrass.com
Burlington, VT 05401



The Carriage House Lantern is one of several country lanterns made by CONANT CUSTOM BRASS. Write in No. 620

Manufacturer & custom fabricator of lighting; porch fixtures, wall- & post-mounted lighting & electric lanterns; Colonial, Victorian, Turn-of-the-Century, Art Deco/Moderne, Arts & Crafts/Mission/Prairie & Spanish/Mediterranean styles; restoration of antique lighting; custom pieces. *Write in No. 620*

* * *

Copper House, The
800-281-9798; Fax: 603-736-4921
www.thecopperhouse.com
Epsom, NH 03234

Manufacturer, custom fabricator & distributor of copper & brass lighting; porch fixtures, wall- & post-mounted electric lighting, chandeliers & hanging lights; Colonial, Victorian, Turn-of-the-Century & Arts & Crafts/Mission/Prairie styles; copper weathervanes & custom finials; all made of solid copper & brass. *Call for more information.*

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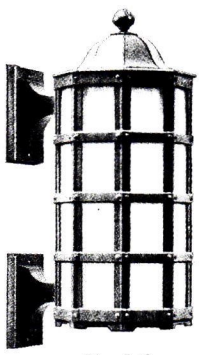

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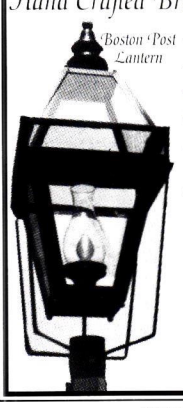

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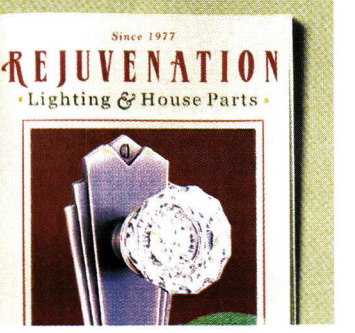

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BUYING GUIDE TO
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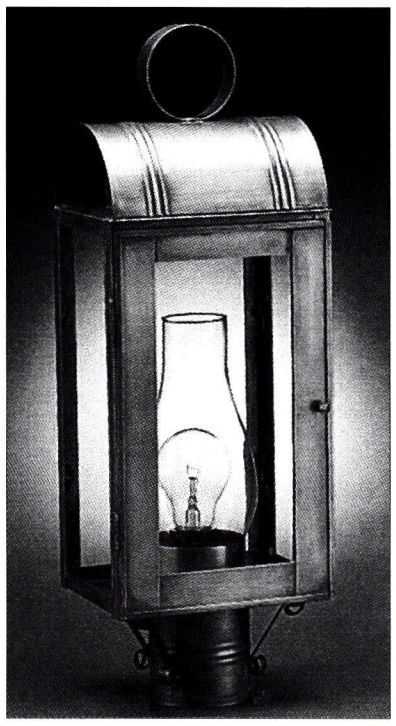
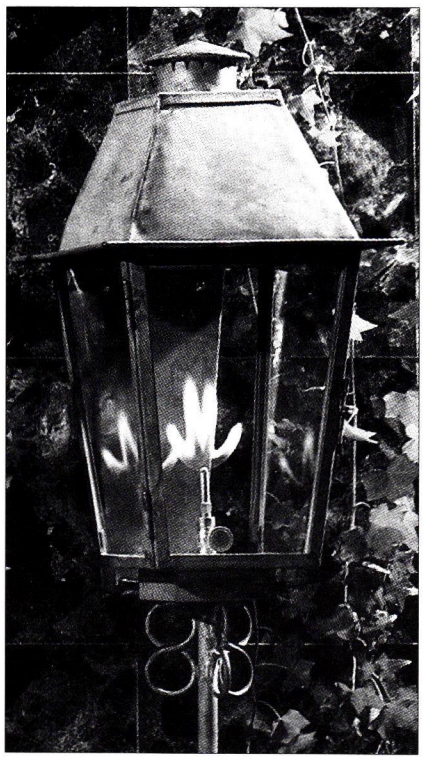


The model #8043 post-mounted lantern from THE COPPER HOUSE measures 7x6x21 in. Call for more information.

Copper Sculptures
800-235-6725; Fax: 601-992-7099
www.coppersculptures.com
Brandon, MS 39042

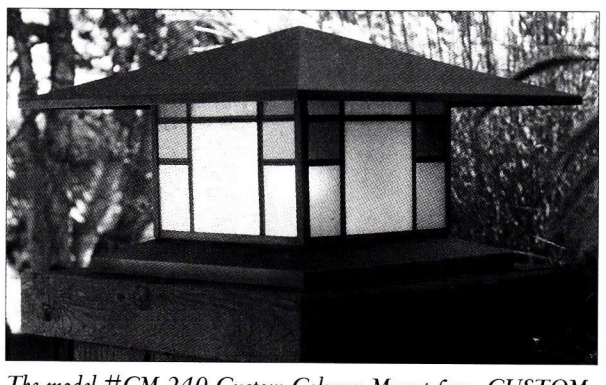


This exterior lantern, model #B1ST3S from COPPER SCULPTURES, displays the warmth of gas lighting. Write in No. 8191

Supplier of hand-crafted copper gas lanterns, mailboxes, posts & metal furniture, fountains & street lighting; electronic ignition system for gas lanterns. *Write in No. 8191*

Coppersmythe, Josiah R.
508-869-2769; Fax: 508-869-0233
www.jrcoppersmythe.com
Boylston, MA 01505

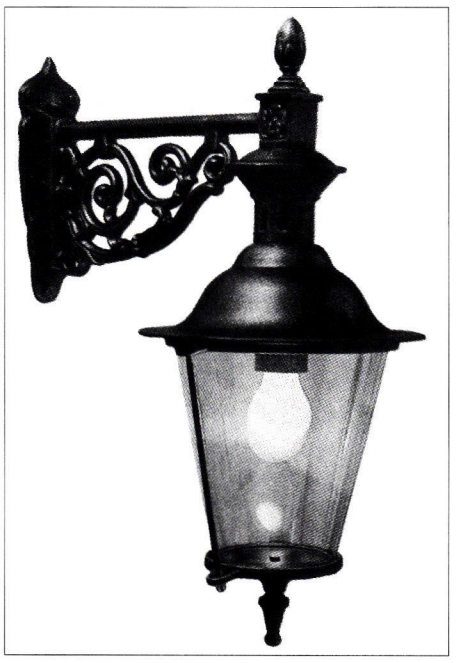
Manufacturer of hand-crafted reproduction Colonial lighting; sconces, chandeliers & hanging & wall-mount lanterns; in copper, brass, pewter, tin & wood; styles & sizes can be modified to meet specific client needs. *Call for more information.*



The model #CM 240 Custom Column Mount from CUSTOMLIGHTSTYLES.COM features leaded-glass panels and measures 15x24 in. *Call for more information.*

Customlightstyles.com
707-547-9909; Fax: 707-538-5543
www.customlightstyles.com
Santa Rosa, CA 95409

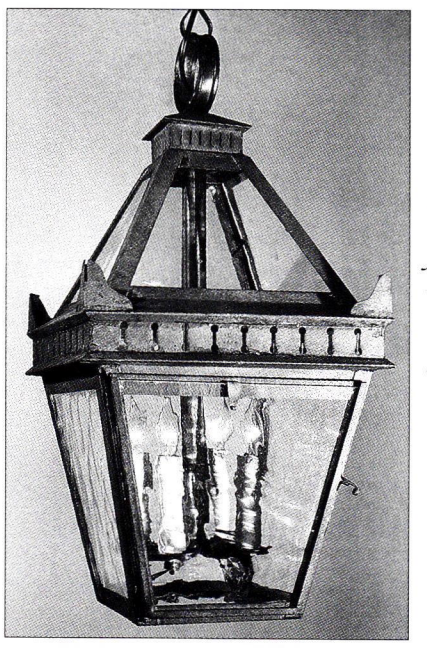
Manufacturer of hand-crafted interior, exterior & landscape lighting; chandeliers, sconces, lanterns; made of iron, brass, & copper; over 90 painted colors, 12 natural finishes; rapid turnaround; custom work; wall- & post-mounted electric lighting; wide variety of styles. *Call for more information.*



This cast-aluminum wall lantern, model #221 P1 from DAHLHAUS LIGHTING, is 23-1/2 in. tall and 19 in. deep. Write in No. 2767

Dahlhaus Lighting, Inc.
718-599-5413; Fax: Same as phone
www.dahlhaus-lighting.com
Brooklyn, NY 11211

Distributor of cast-metal vintage lighting & site furnishings; street lamps & lanterns; bollards, fountains, ornament & mailbox designs from Europe; porch, wall- & post-mounted electric, landscape & garden lighting; light bollards in Turn-of-the-Century & vintage European styles. *Write in No. 2767*



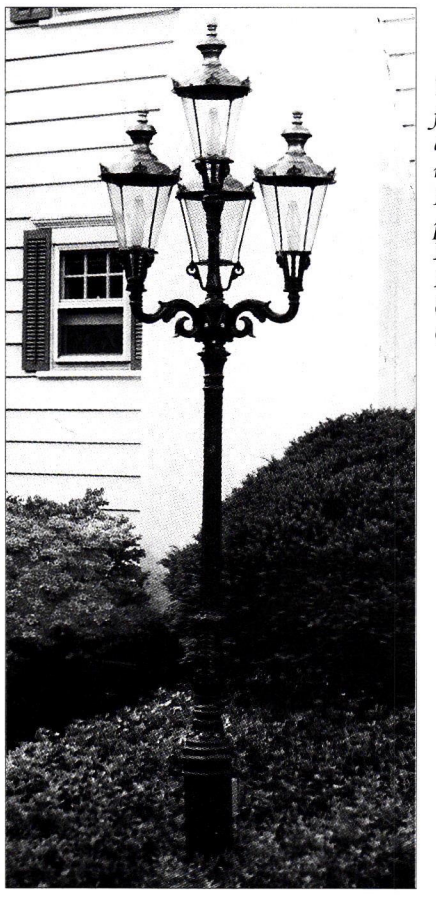
This four-light lead-coated copper lantern with old iron finish and handmade glass, model L-1251 H from DEEP LANDING WORKSHOP, is 10-1/2 in. wide and 21-in. tall. Write in No. 809

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
140 Bright Meadow Lane
Chestertown, MD 21620

Supplier of hand-crafted custom lighting fixtures in wood, tin, brass & copper; finishes from gold leaf to faux rust; porch, wall- & post-mounted electric lighting; Colonial & custom styles. *Write in No. 809*

Dutch Products & Supply Co.
215-493-4873; Fax: Same as phone
166 Lincoln Avenue
Yardley, PA 19067

Distributor & importer of street & garden lighting in cast iron & aluminum; wall- & post-mount fixtures, porch lighting, landscape lighting; Colonial & Victorian styles.



This Milano four-light outdoor lantern was manufactured in Holland and imported by DUTCH PRODUCTS & SUPPLY CO.

Enchanted Forest Imports
715-547-8000; Fax: 847-356-8490
www.enchantedforestimports.com
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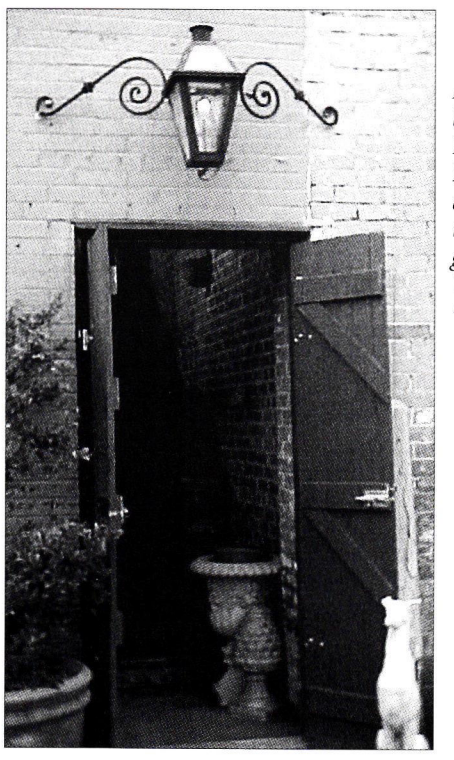

An exterior lantern from FAUBOURG LIGHTING adds an historic touch to this garden setting. Write in No. 424

Faubourg Lighting, Inc.
866-803-7518; Fax: 601-894-5195
www.faubourglighting.com
Hazlehurst, MS 39083

Designer & fabricator of historical gas & electric lighting; hand-crafted in copper; interior & exterior, post-mounted & gas-burning lighting; custom work. *Write in No. 424*

Gas & Electric Architectural Lighting
713-464-9319; Fax: 713-464-6495
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Houston, TX 77080

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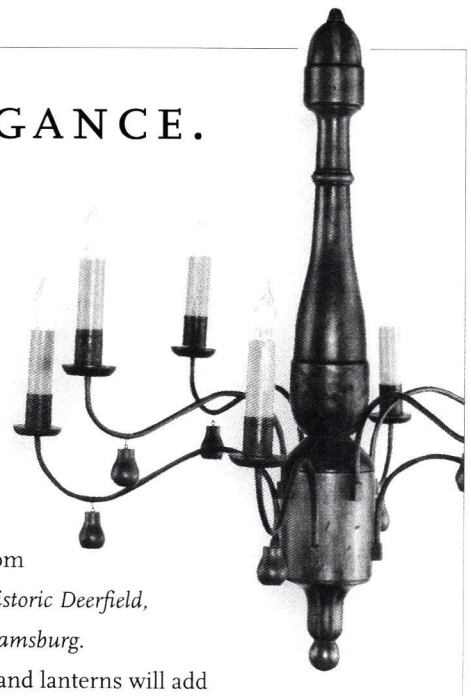

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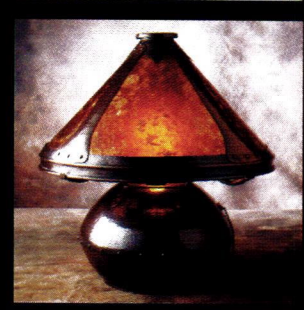

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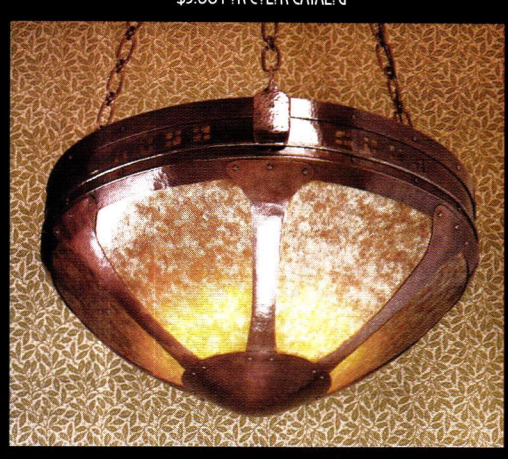

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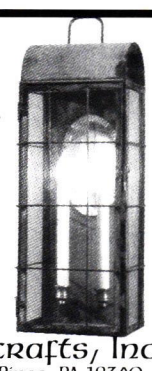

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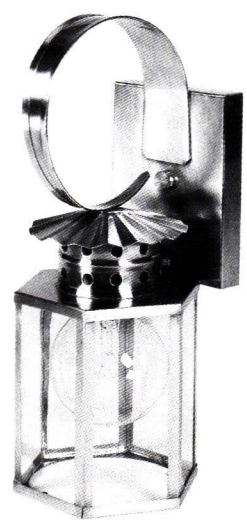

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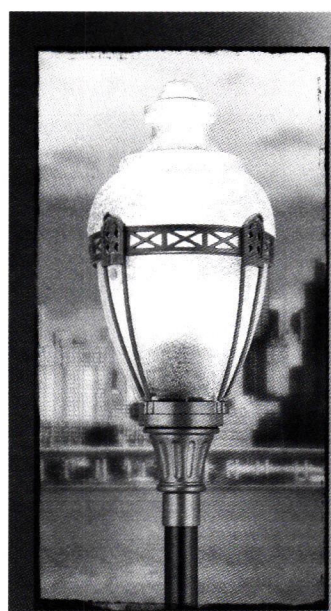

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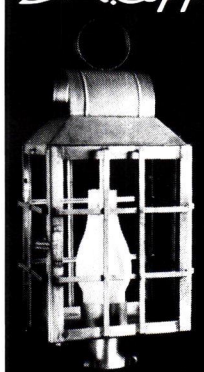

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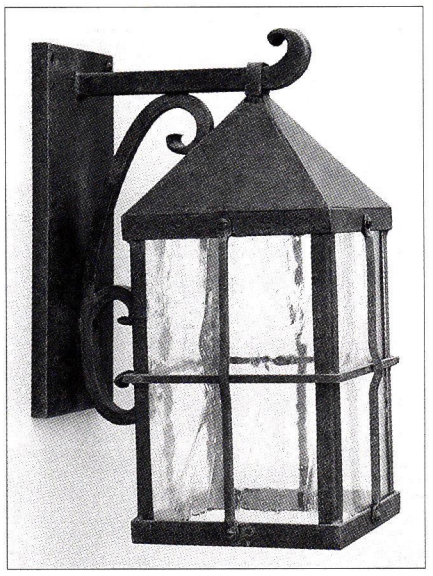

HANDELMAN STUDIOS manufactures a wide variety of exterior lighting for residential applications. *Write in No. 483*

Handelman Studios
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www.stevenhandelmanstudios.com
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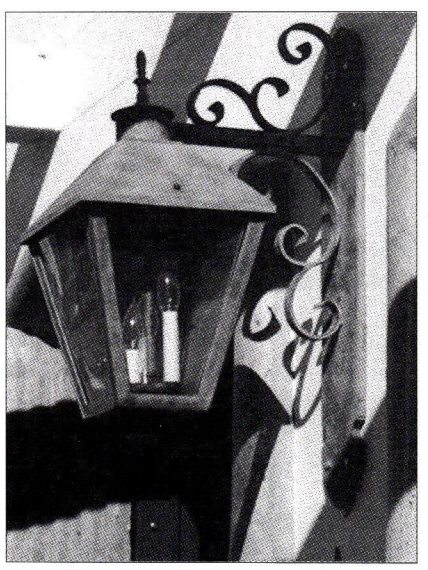
Manufacturer of hand-forged iron lighting; exterior lanterns, wall sconces, chandeliers; over 350 original styles; 18 finishes; 5 glass choices; 4 mounting configurations. *Write in No. 483*



This wall-mounted light is one of many original exterior forged fixtures created by HANS DUUS BLACKSMITH. *Write in No. 8041*

Hans Duus Blacksmith, Inc.
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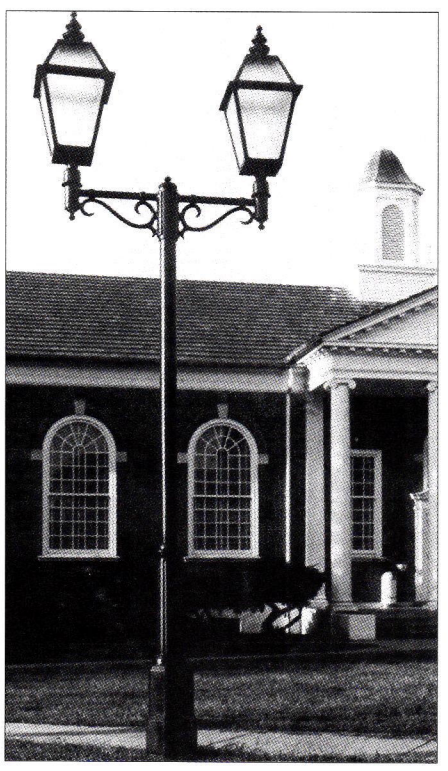
Blacksmith supplies a variety of forged lighting; chandeliers, wall sconces, pendants & exterior lighting. *Write in No. 8041*



HERWIG LIGHTING's Square Lantern, model #2800, can be mounted on a 1-, 2-, 3-, or 4-arm post, or in a center-mount 5-light combination. *Write in No. 9130*

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800-643-9523; Fax: 479-968-6422
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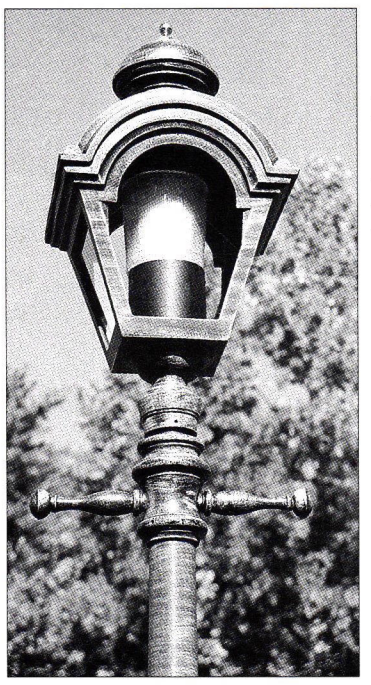

A removable roof and optional refractor are included in the Victoria Park model, part of HINKLEY LIGHTING's line of cast-aluminum street lamps. *Write in No. 680*

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www.hinkleylighting.com
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www.historiclighting.com
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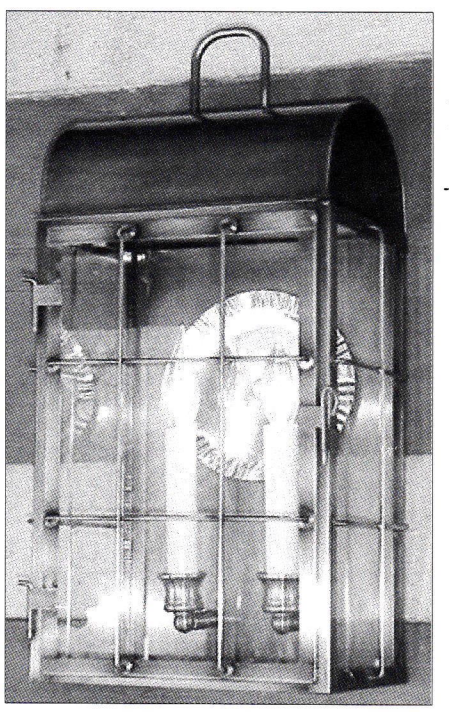

HUTTON METALCRAFTS offers a number of traditional wall-mounted lamps in natural copper and other finishes. *Write in No. 2853*

Hutton Metalcrafts
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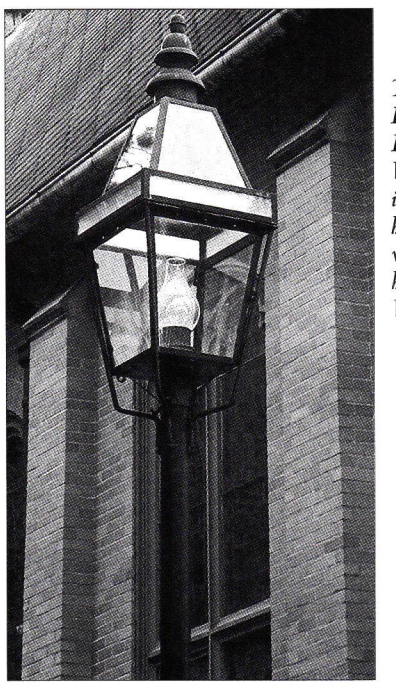

The Boston Street Light, from LIGHTING BY HAMMERWORKS, is available in 38- and 43-in. heights, and features a wired-edge door and hand-spun finial. *Write in No. 5090*

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www.hammerworks.com
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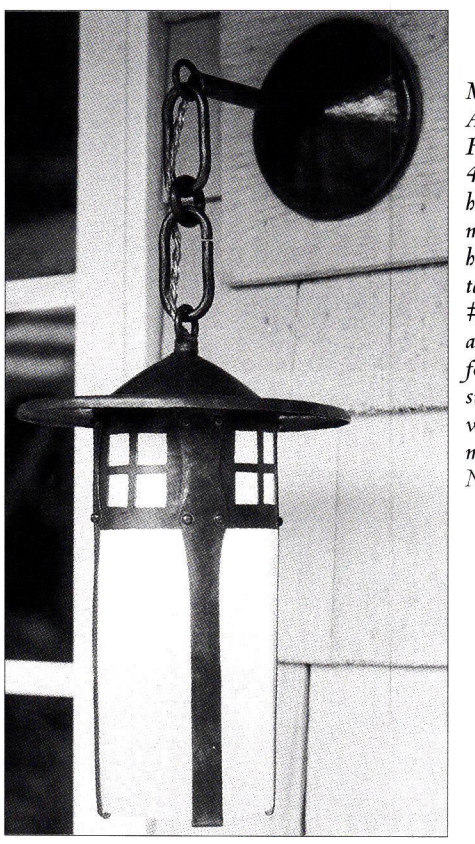

MICHAEL ASHFORD'S 4x10-in. hand-hammered copper hanging lantern, model #1005, is available in four other sizes and with optional mica. *Write in No. 5030*

Michael Ashford, Evergreen Studios
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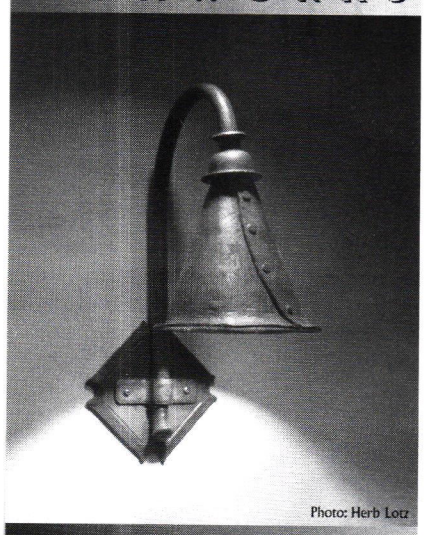

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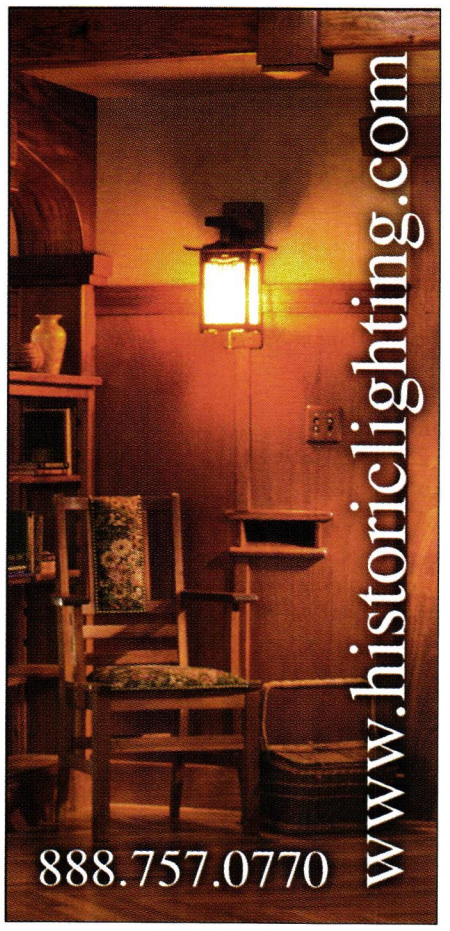

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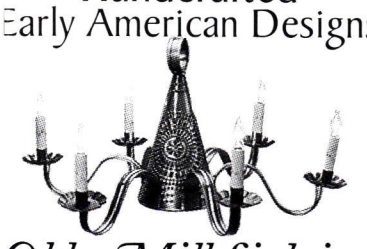

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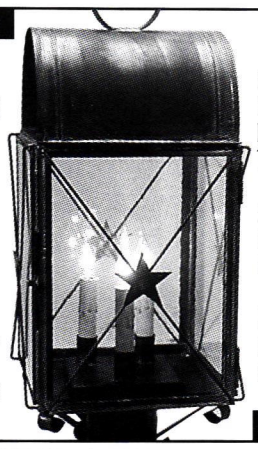

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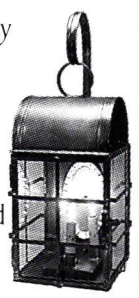

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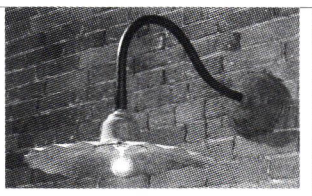

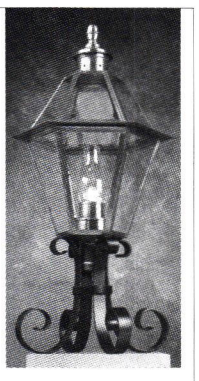

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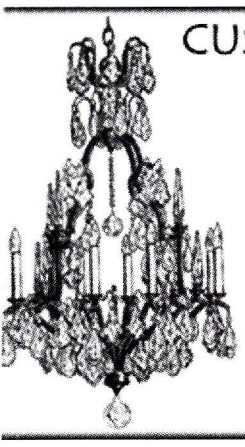

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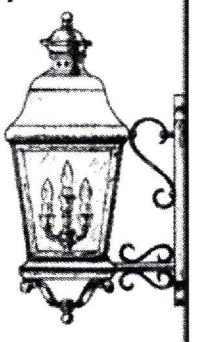

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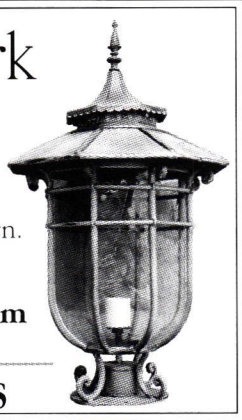

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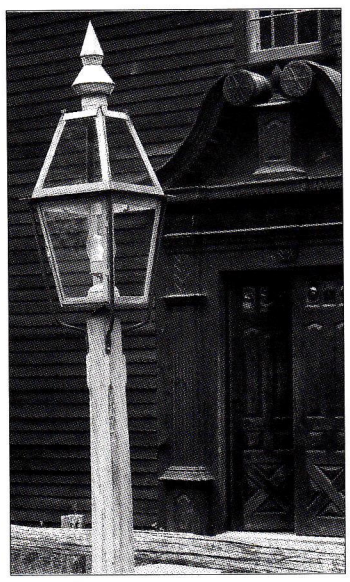

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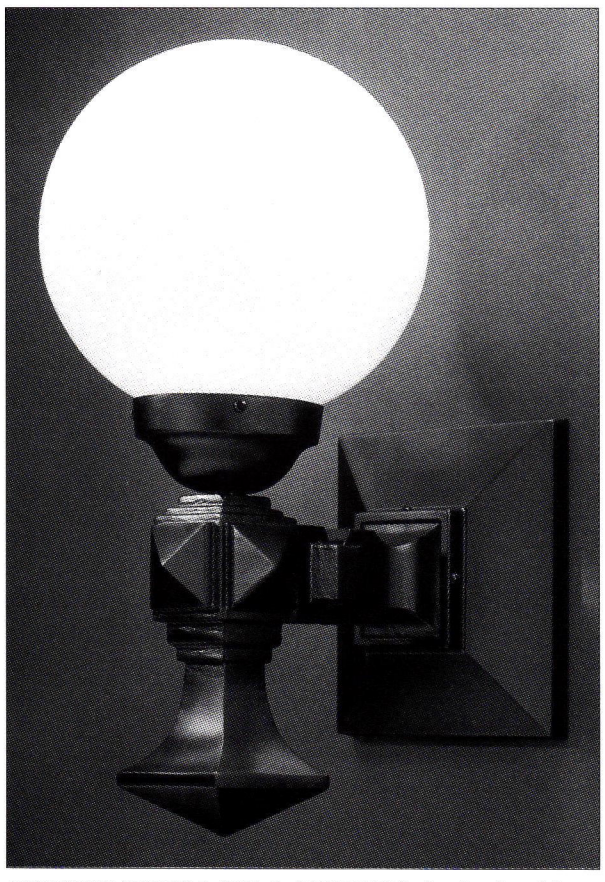

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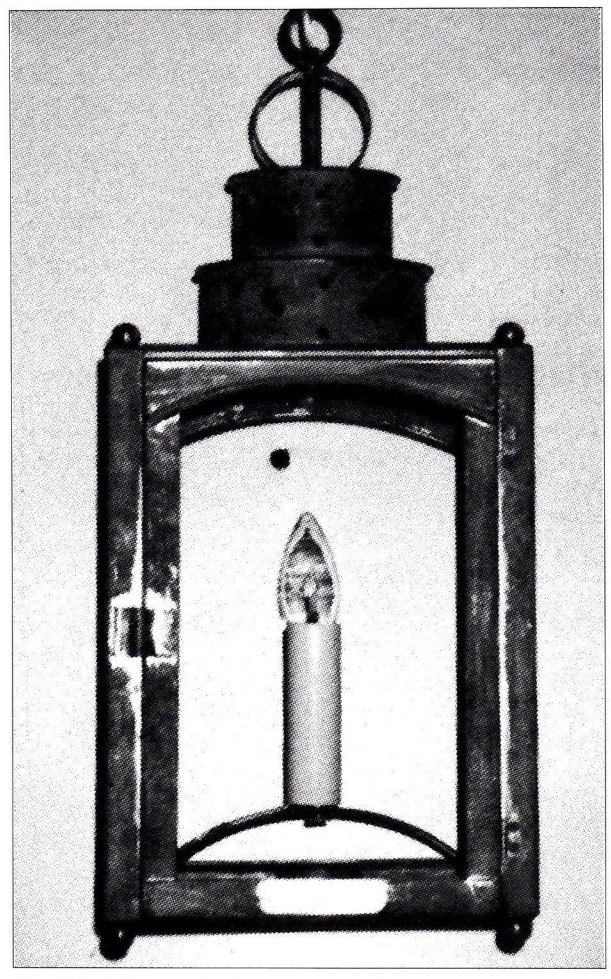


The Old Colony, by SHELBURNE LIGHTING & METAL CRAFTS, comes in two sizes and can be hung from the ceiling or mounted on a pole. Write in No. 65

Shelburne Lighting & Metal Crafts
603-466-2201; Fax: 603-466-2055
www.shelburnelighting.com
Shelburne, NH 03581

Supplier of historical lighting in solid brass & copper; wall, hanging & post lanterns; wall sconces in brass, copper & tin; custom work. *Write in No. 65*

Stone Forest
505-986-8883; Fax: 505-982-2712
www.stoneforest.com
Santa Fe, NM 87504

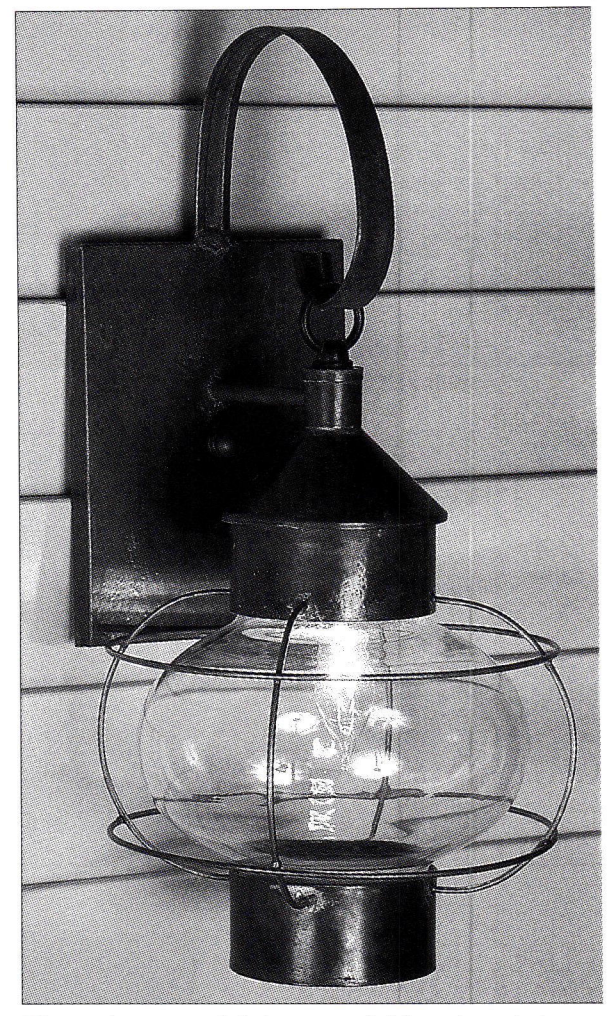
Manufacturer, custom fabricator & distributor of hand-carved granite fountains, benches, lanterns, garden ornament & bath & kitchen sinks. *Write in No. 1108*

Talladega Foundry & Machine Co., Inc.
256-362-0056; Fax: 256-362-6880
www.talladegafoundry.com
Talladega, AL 35160

Manufacturer & custom fabricator of ornamental metal castings; planters & urns in cast iron & cast aluminum; furniture & outdoor accessories, fountains, outdoor lighting, columns, cupolas, cresting & more. *Write in No. 201*

Texas Metal Industries, Inc.
800-222-6033; Fax: 800-472-3807
www.txmetal.com
Crandall, TX 75114

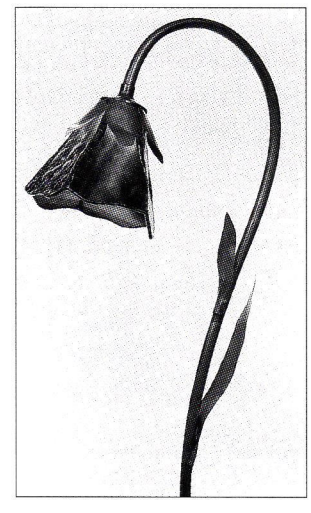
Supplier of ornamental cast-aluminum products; outdoo furniture, lighting, gate & fence components, mailboxe hardware, finials & balustrades, fountains, lamp posts urns. *Write in No. 9430*



This caged-onion one-light lantern in the Nantucket style from THE FEDERALIST measures 19 in. tall x 8-1/2 in. wide x 10 in. deep.

The Federalist
203-625-4727; Fax: 203-629-8775
www.thefederalistonline.com
Greenwich, CT 06830

Supplier of handmade reproductions of 18th- & 19th-century Colonial-style lighting; porch, wall-, post- & ceiling mounted fixtures; electric & gas models; landscape & garden lighting.



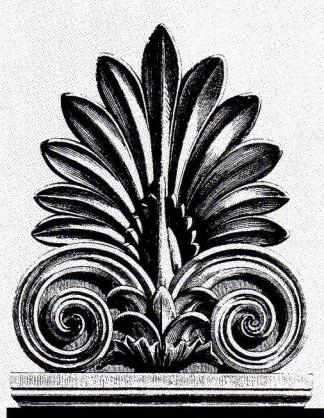
The 35 in. tall Bell Flower garden light, created by TIFFANY LANDSCAPE LIGHTING, features copper leaves and leaded stained glass.

Tiffany Landscape Lighting
218-937-5176; Fax: 218-937-5175
www.tiffanyll.com
Hawley, MN 56549

Manufacturer of low-voltage stained-glass & copper landscape lighting fixtures.

Washington Copper Works, Inc.
860-868-7527; No Fax
www.washingtoncopperworks.com
Washington, CT 06793

Manufacturer of hand-wrought copper lighting & lanterns. *Write in No. 202*



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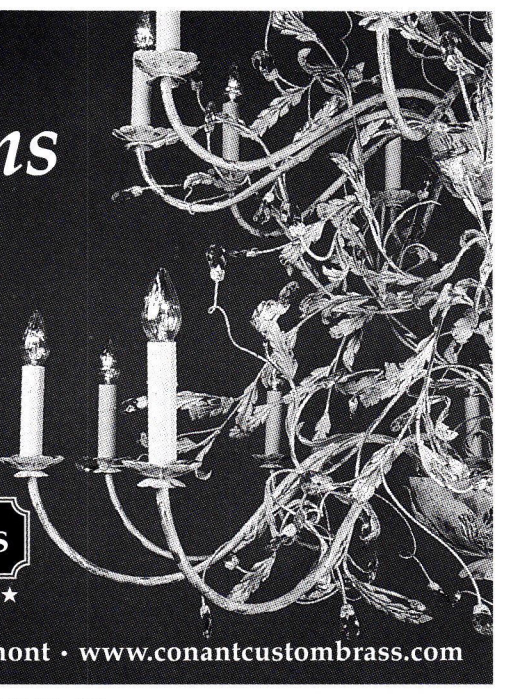

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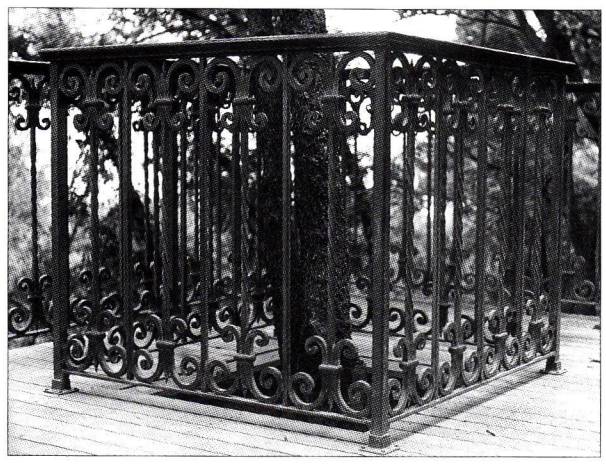

This decorative wrought-iron tree guard is part of the extensive inventory at GABY'S SHOPPE. Write in No. 2520

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www.gabys.com
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Supplier of hand-crafted wrought-iron furniture, lighting, hardware & railings; twisted-iron stock. *Write in No. 2520*

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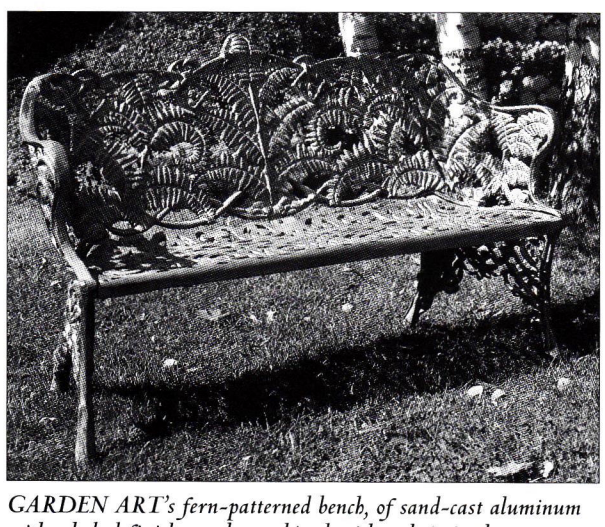

GARDEN ART's fern-patterned bench, of sand-cast aluminum with a baked finish, can be combined with a chair in the same pattern.

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www.garden-art-inc.com
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Glyndebourne Mouldings (USA), Inc.
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www.devonfence.com
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HADDONSTONE's Equine Head, model #E570, is a copy of an original that was excavated at Civitavecchia, near Rome. Write in No. 4020

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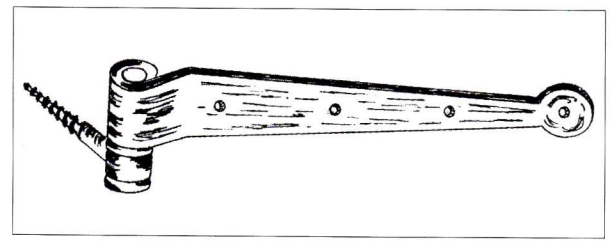

JAMES PETERS & SON offers a variety of historical gate hinges such as this wrought-steel model, which is available in seven lengths ranging from 18 to 60 in. Write in No. 1240

James Peters & Son, Inc.
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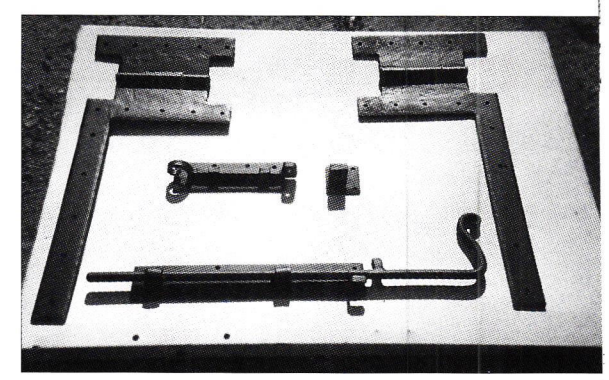

Custom hand-forged gate hardware is a specialty of KAYNE & SON. Call for more information

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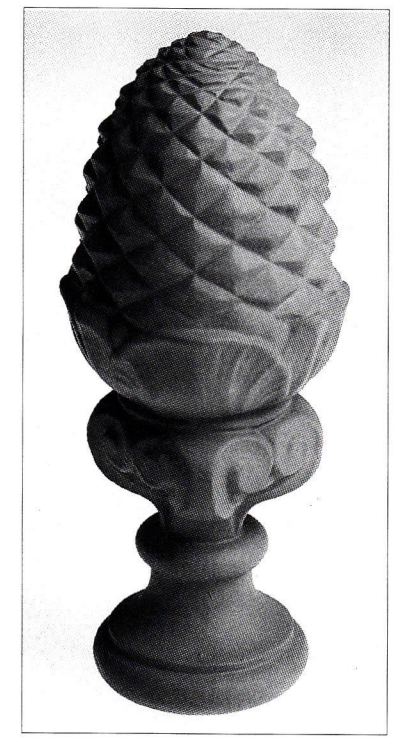

LAWLER FOUNDRY's cast-iron pineapple finial is one of more than 1,200 components offered by the firm. Write in No. 271

Lawler Foundry Corp.
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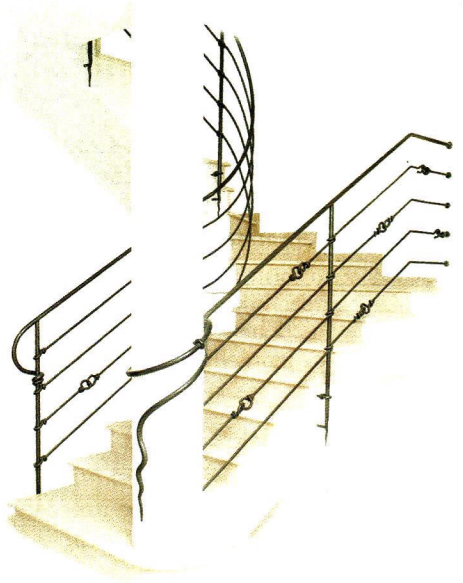

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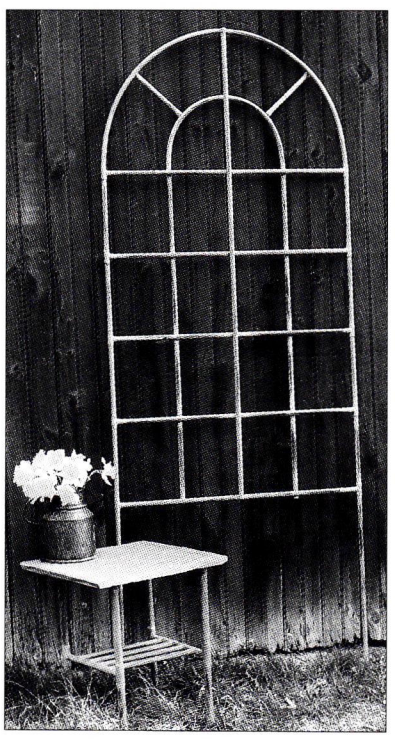

SYCAMORE CREEK created this 3x7-1/2-ft. trellis using verdigris copper pipe. Write in No. 709

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Elements from the extensive TENNESSEE FABRICATING catalog were combined to create this gate. Write in No. 5180

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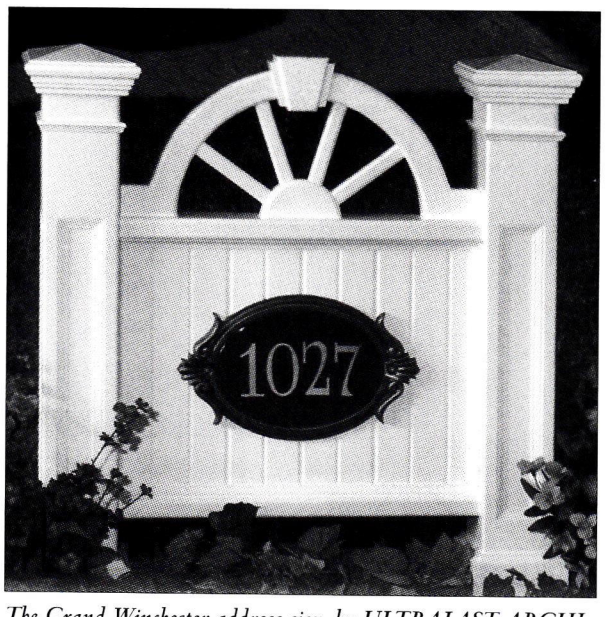

The Grand Winchester address sign, by ULTRALAST ARCHITECTURAL CLASSICS, measures 36x39 in., is 7-1/4 in. deep, and has 5x5-in. posts.

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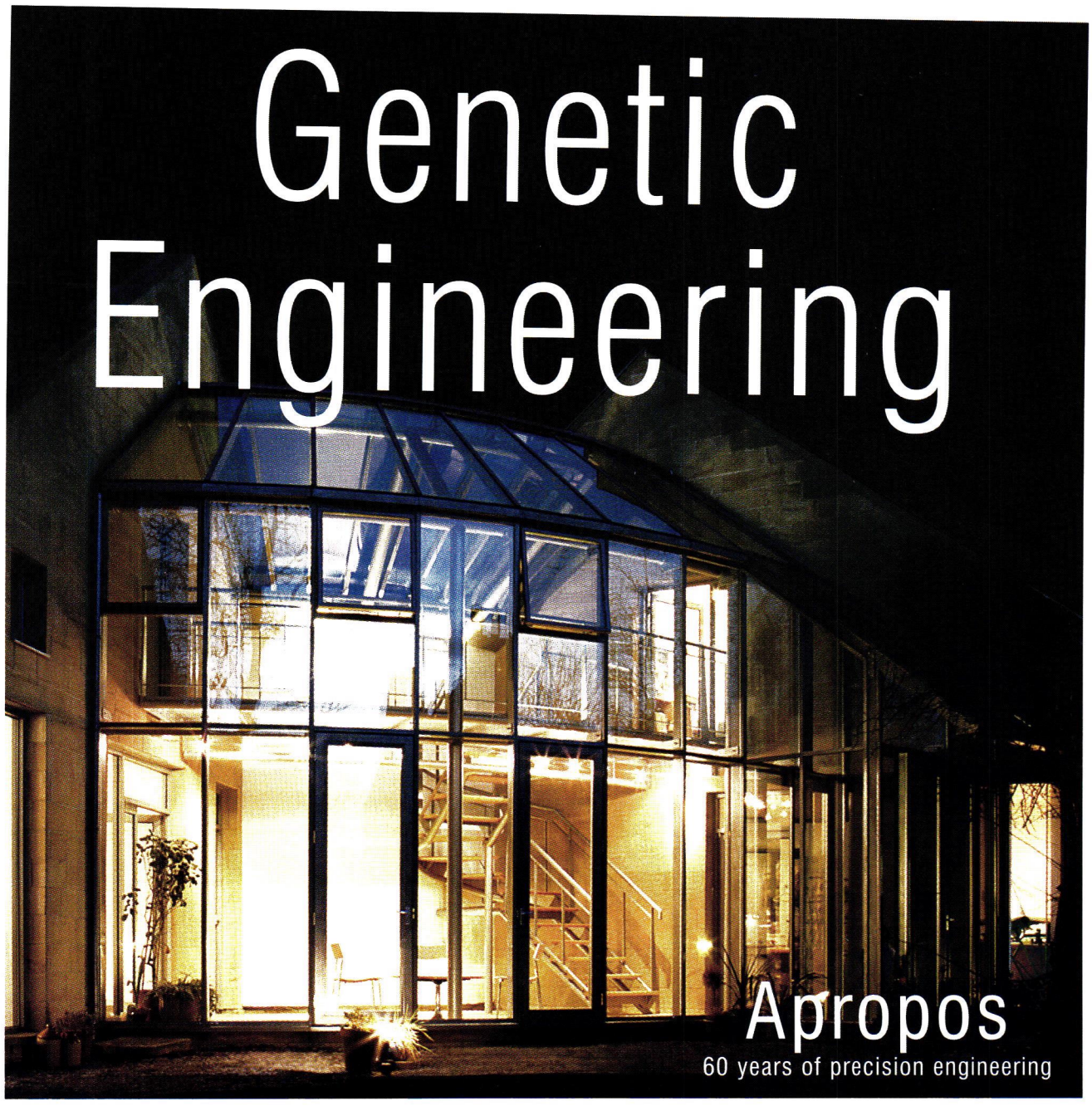

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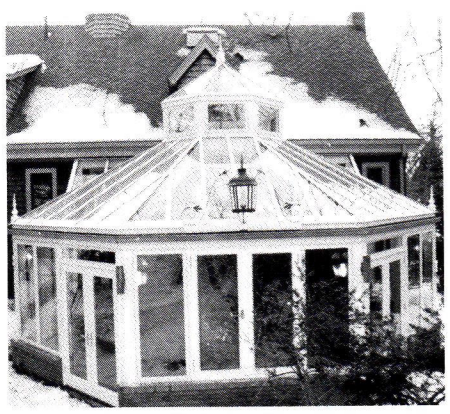

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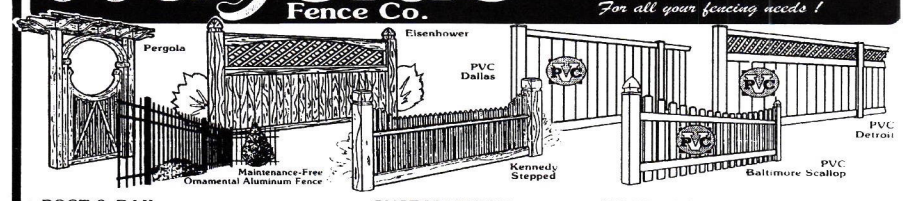

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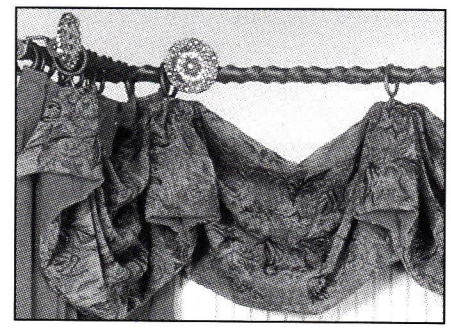

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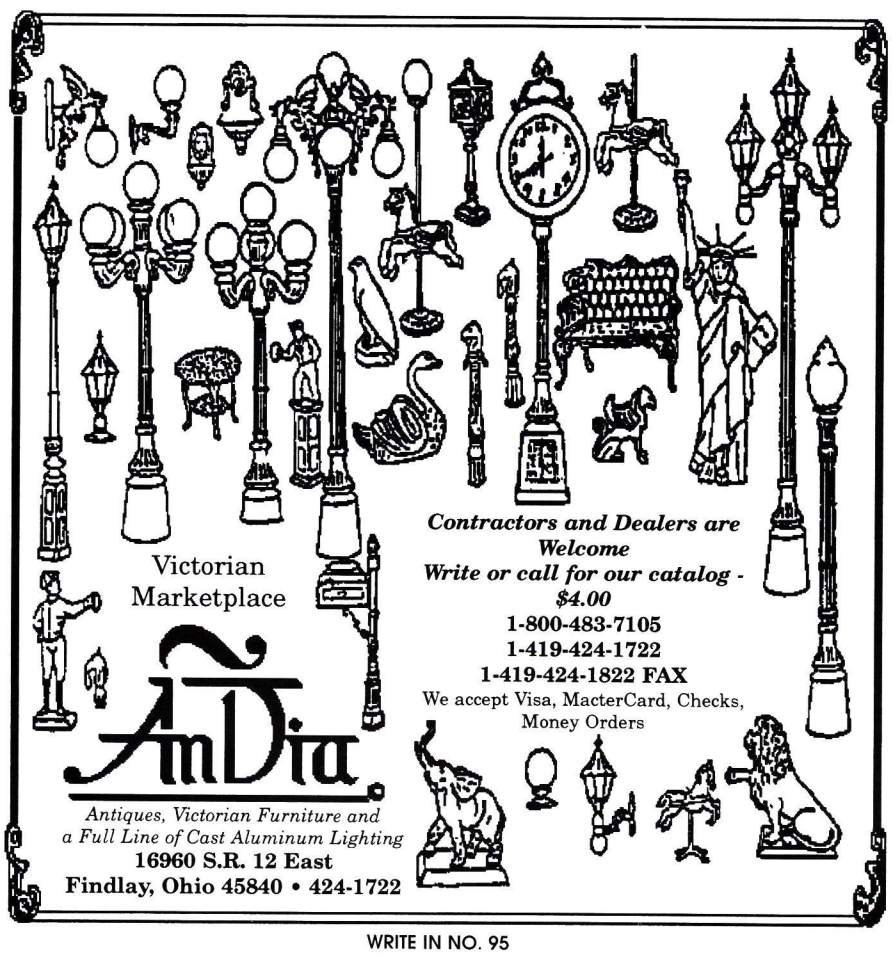

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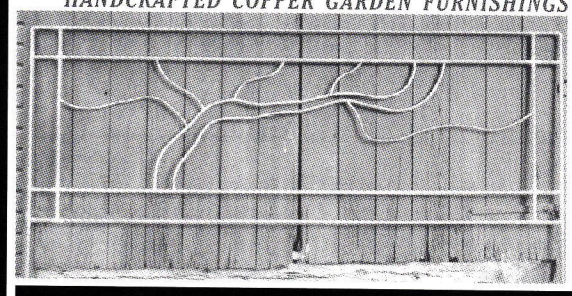

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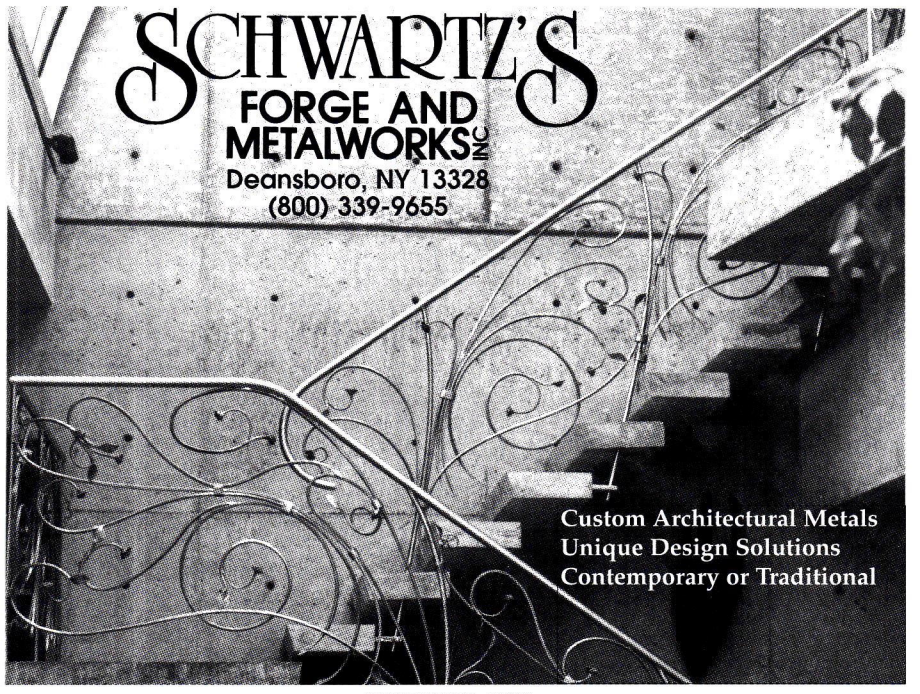

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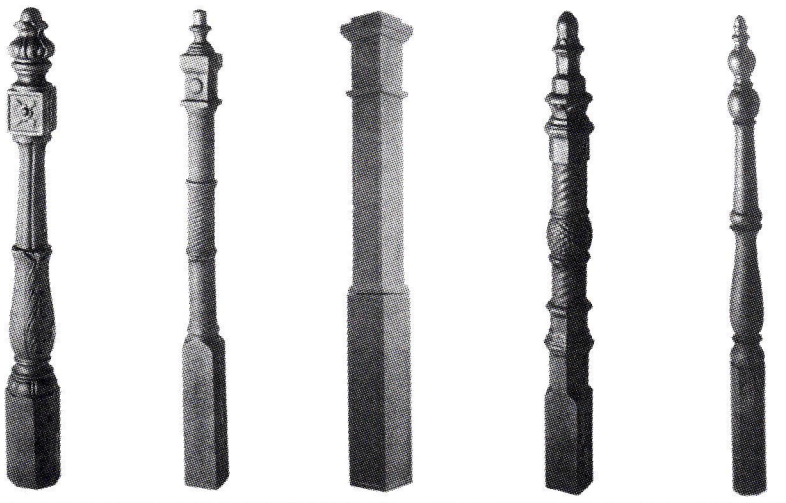

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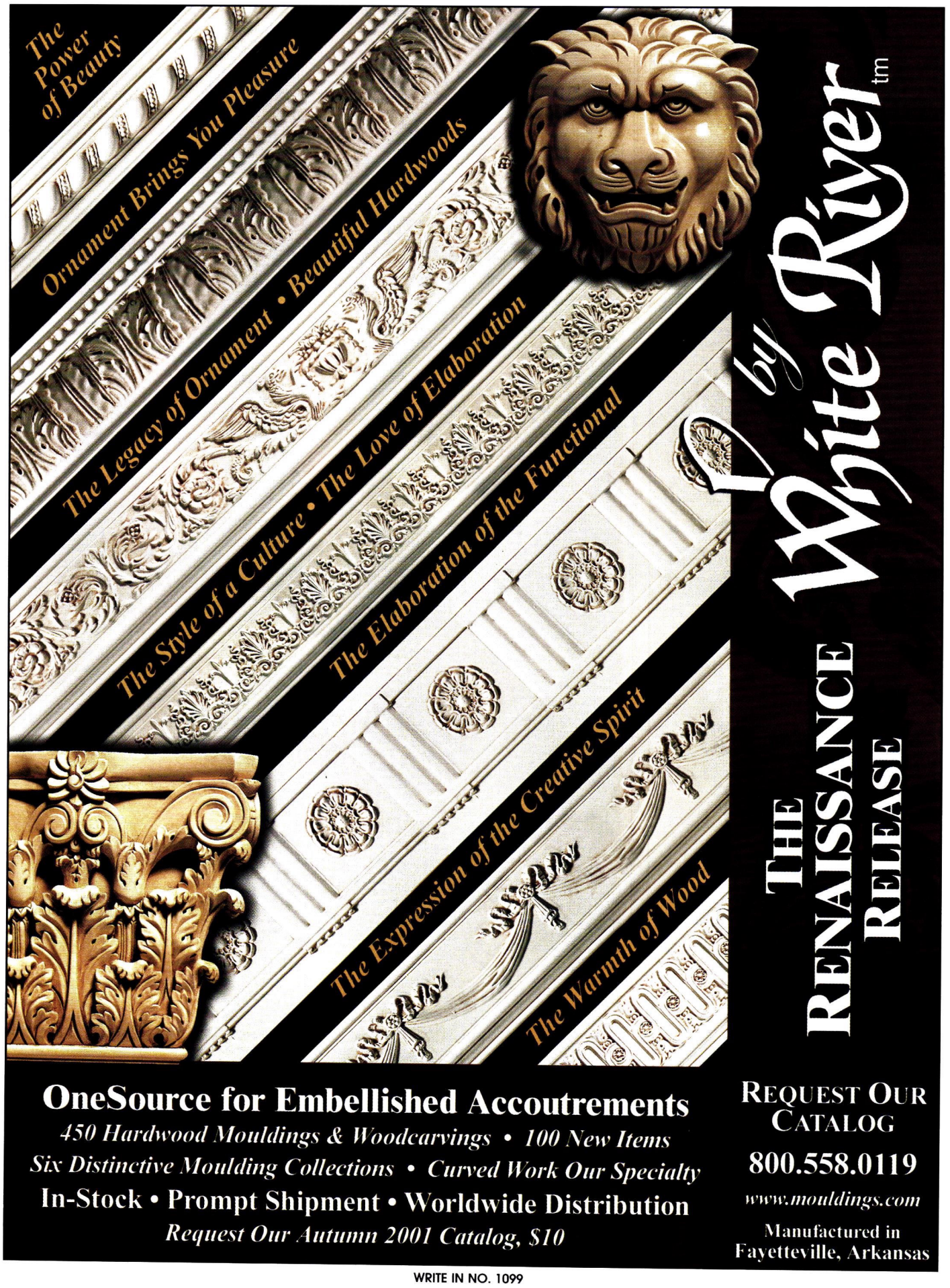

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ICA CALENDAR OF EVENT
SPRING - SUMMER 2002

March 4 - 10, 2002
ARCHITECTURAL STUDY TOUR IN HAVANA, CUBA association with the University of Notre Da School of Architecture. A seven-day itinerary led Victor Deupi, a Cuban-born architect and educa from Notre Dame, with ICA Fellow and archit Gary Brewer. For more information please contact Institute at (917) 237-1208.

April 4, 2002
"MCKIM, MEAD & WHITE: THE REINVENTION THE CLASSICAL IDEAL" - AN ILLUSTRATED LECTURE SAMUEL G. WHITE, AIA. In association with the O West 54th Street Foundation. The University Club, West 54th Street, NYC 7 pm; preceded by a recepti at 6 pm. For more information please contact Institute at (917) 237-1208.

April 25 - 28, 2002
CLASSICAL ARCHITECTURE: NASHVILLE - OLD AN NEW. A weekend-long tour exploring the classi architecture, both old and new, of historic Nashvil For more information please call the Institute at (91 237-1208.

April 26, 2002
CLASSICAL ARCHITECTURE: NASHVILLE AND NOW An illustrated talk by Robert A.M. Stern. The Nashvi Public Library, 615 Church Street, Nashville, TN, pm, to be preceded by a reception at 6 pm.

May 22, 2002
THE INSTITUTE OF CLASSICAL ARCHITECTUR SPRING SALON: AN ILLUSTRATED TALK BY ALLA GREENBERG AND MARTHA STEWART with receptic and Patrons Dinner to follow. For more informatic and to reserve tickets, please call the Institute at (91 237-1208.

June 2 - 11, 2002
GEORGIAN HOUSES OF IRELAND. In association wit Sotheby's Institute of Art A ten-day itinerary, led b Sotheby's Institute Director, Tom Savage, to vis some of the most important public and private Iris Georgian buildings in Ireland. Space is limited to 2 participants. For more information, please ca Sotheby's Institute of Art at (212) 894-1111.

June 14 - July 27, 2002
SUMMER PROGRAM IN CLASSICAL ARCHITECTURE Now in its ninth year, this intensive six-week progra explores classical building and the city from the van tage of the practitioner, with equal emphasis on pas and present contexts. For more information or t receive an application, please contact the Institute o log on to the Institute's website at www.classicist.org.

June 19 & 16, July 10 & 17, 2002
SUMMER LECTURE SERIES - "AS OTHERS SEE IT CLASSICAL ARCHITECTURE REFLECTED IN THE OTHER ARTS." In association with Sotheby's Institut of Art. Free to all Institute Members. Sotheby's, 133 York Avenue at 72nd Street, NYC. All lectures begi at 7 pm, preceded by a reception at 6pm. The thir annual summer lecture series examines classical archi tecture seen through the eyes of artists working in th disciplines of painting, sculpture, literature, and film Speakers featured are practitioners and academics wh will consider architecture as setting and subject, an explore the possibilities for collaboration among th arts. For more information and to reserve tickets, pleas contact the Institute at (917) 237-1208.

July 27, 2002
FOURTH ANNUAL ICA SUMMER PARTY, The Hamptons, 5:30 - 8 pm. Please contact the Institute for details at (917) 237-1208.

CALENDAR OF EVENTS

SARATOGA SPRINGS PRESERVATION EXPO. Fourth annual Preservation Expo sponsored by the Saratoga Springs Preservation Foundation is being held **March 8-10, 2002** at the Saratoga Springs, N.Y., City Center: Seminars, demonstrations, resource exhibits. For more details, phone (518) 587-500030, or log onto www.meetinsaratoga.org/preservationexpo.

RESTORATION + RENOVATION EXHIBITION & CONFERENCE /BOSTON 2002. Restoration & Renovation is the only trade show and conference for the rehabilitation of buildings, interiors, exteriors, landscapes & streetscapes, and historically inspired new construction. The next annual event will be **March 20-23, 2002** at the Hynes Convention Center, Boston, Mass. Contact Restore Media, LLC, at (800) 982-6247, e-mail to info@restoremedia.com, or log onto their website at www.restorationandrenovation.com.

PHILADELPHIA FURNITURE & FURNISHINGS SHOW. Over 250 artists from across the country who create original furniture and furnishing designs will be exhibiting at the Philadelphia Convention Center from **April 19-21, 2002.** For more details, log onto www.pffshow.com.

AIA NATIONAL CONVENTION & EXPO. The annual meeting and exposition of the American Institute of Architects is being held in Charlotte, NC, at the Charlotte Convention Center, **May 9-11, 2002.** For full details, log onto www.aia.org.

CLEANING MASONRY STRUCTURES: CURRENT TECHNOLOGY & PRACTICE. An intensive two-day RESTORE Workshop covering all aspects of masonry cleaning will be held in Seattle, Wash., **May 2-3, 2002.** Aimed at design and specifying professionals, contractors, and building owners, the workshop will equip participants to understand the methodology & technology of cleaning masonry structures. Cost of the workshop is $400, which includes all course materials, lunches, and the opening reception. For more information, call RESTORE at (212) 213-2020; Fax (212) 213-3743.

HOME STUDY COURSE IN INTERIOR STONE RESTORATION. The National Training Center (NTC) for Stone & Masonry Trades (NTC Enterprises, Inc.) has released a new home study program in Interior Stone Restoration, Maintenance, and Polishing for professionals who don't have the time for out-of-town seminars. The entire program costs $399 plus $10 S/H for orders in the US. For further information contact NTC at 407-834-4800, ext. 12, or visit their website at www.ntc-stone.com.

RESTORATION & RENOVATION/CLEVELAND. The Cleveland Convention Center, Cleveland, OH will be the site of the fall edition of the Restoration & Renovation Exhibition & Conference, **Oct. 10-12, 2002.** The event is the co-locating with the Annual Conference of The National Trust for Historic Preservation. Contact the Show Management at (800) 982-6247, e-mail to info@restoremedia.com, or log onto their website at www.restorationandrenovation.com.

THE PALLADIO AWARDS. Annual award competition for Excellence in Traditional Design is co-produced by PERIOD HOMES and TRADITIONAL BUILDING magazines; awards are given in the areas of Residential Architecture and Commercial/Civic/Institutional Architecture. For complete details about the 2002 Awards and entry information log onto www.traditional-building.com or www.period-homes.com.

CLASSICAL ARCHITECTURE COURSES, TOURS, PROGRAMS. To celebrate its 10th Anniversary, The Institute of Classical Architecture has developed an extensive national and international program of Lectures, Study Tours, Courses, Salons, and Programs. Continuing-education courses, eligible for AIA continuing-education credits, in many of the design areas of classical architecture are offered year-round by the Institute at their classroom facilities in New York City. For a full list of events and programs, log onto the Institute website at www.classicist.org.

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SEMINARS IN HISTORIC PRESERVATION. The National Preservation Institute recently published its schedule of 65 seminars in historic preservation and cultural resource management that run through **December 2002**, and which are being held in cities across the U.S. For full schedule details, log onto www.npi.org.

Drawing the Entasis of Columns

Everyone knows that a classical column has a subtle curvature. Very few, however, know the geometric procedures to generate that curve.

By Steven W. Semes, Architect

Entasis, or the subtle curvature of the column shaft as it rises, is one of the perennial nuances of classical architecture and has been the subject of considerable study. Essentially, entasis is an example of the pyramidal composition seen everywhere in classical design: That is, things are composed with their visual weight at the bottom, lightening as they rise, in a natural response to the reality of gravity and to avoid an appearance of being top-heavy or ungainly.

The ancient Greeks realized in the 5th century B.C.E. that the eye often perceives "perfect" forms as "imperfect" due to optical distortions. If a building were built with all its lines perfectly plumb and level, it would appear bulky and top-heavy. To compensate for these optical "faults" the Greek builders subtly distorted certain lines: Horizontal lintels were cambered upward so as not to appear to sag, the exterior columns were inclined inward slightly so that they do not appear to tip out at the top, and the column shafts taper from bottom to top. The resulting silhouette of the shafts was very gently curved rather than straight and this curve is the entasis. In Roman practice, entasis usually began not at the bottom of the shaft, but at about a third of the way up, below which the shaft was cylindrical. While some of the other refinements mentioned have not survived into contemporary practice, the use of entasis has remained an important part of classical design to the present day.

Like most aspects of classical design, entasis is often produced according to methods developed in the past, which have been proven successful and can be considered "canonic." This does not mean that one may not depart from such methods for good reason, but it makes sense to learn the traditional methods whatever one may ultimately do with them.

Classical design is not taught in most professional architectural schools today, a fact that many people are shocked to learn, and so the student of classical design must glean its principles and methods from books. An excellent resource for students and practitioners alike will be found in the text and plates by Georges Gromort, now compiled in *The Elements of Classical Architecture* and recently published by W.W. Norton & Co. for the Classical America Series in Art and Architecture. Gromort was Professor of Architectural History and a studio director (patron) at the Ecole des Beaux-Arts in Paris during the first half of the 20th century, and produced 30 or so books supplying illustrations of and commentary on the principal models that the aspiring classical designer must study. The plate and accompanying commentary reproduced here (p. 112) are representative of Gromort's approach; even standing alone, they contain important lessons.

To begin with, entasis curves must be continuous so that there is no discernible break in the line at the point where the curve begins above the cylindrical bottom third of the shaft. It must then rise in an elegant, gently curved line toward the top without noticeable bulges or constrictions. The construction of these curves has challenged designers since the Renaissance, when architects rediscovered ancient Roman buildings but had only limited information about how these monuments had actually been made. Without knowing the methods of their ancient predecessors, the Renaissance architects proposed their own methods designed to resemble the Roman models as closely as possible. Gomort illustrates two methods recommended by the author of one of the principal Renaissance treatises on architecture, Giacomo Barozzi da Vignola. The first method, recommended for the Doric order, is easy to reproduce at many scales and can be used without reference to specific dimensions. Gromort correctly warns, however, that it tends to exaggerate a narrowing at the top of the shaft. Still, this is the method most widely used by draftsmen today.

The second method, recommended by Vignola for Ionic and Corinthian columns, is also non-metrical, and consists of using a standard module to plot points equidistant from the axis of the shaft on a radial pattern. Gromort suggests that this method is best applied to the upper two-thirds of the shaft only, because most Roman examples maintain the cylindrical shape for the lower third. I believe Gromort is correct in criticizing this so-called double entasis, in which the shaft tapers toward both the top and the bottom, resulting in a parenthesis shape. Such a profile defeats the pyramidal effect I mentioned earlier and gives the columns a heavy and ungainly look. Sometimes the double curvature appears in exaggerated form and there are entire buildings covered with columns resembling bowling pins, but the effect is invariably peculiar. While I hate to say "never" in matters of design, in this case most authorities agree such oddities are best avoided.

Although we do not know the precise method used by the original builders to determine the entasis of the exterior columns at the Parthenon, the measurements Gromort records show a curve that bows out very slightly from a straight-line taper. The deviation is just millimeters in a column shaft about 10 meters tall, but the profile is nonetheless a curve, not a straight line. The construction of these curves is further complicated by the fact that the column axis is inclined inward and the joints are perpendicular to the axis, not to the floor. It seems miraculous that the Greek builders were able to carve large stones with such complex shapes within tolerances that could barely be met with today's high-tech methods, and they did it without power tools, without computers, and without even a workable arithmetic. (Their number system had no zero and so computation was very rudimentary. Their mastery of geometry, on the other hand, has never been equaled.)

Although he does not illustrate it in the plate, Gromort suggests that entasis can be defined by a circle of very large radius tangent to the face of the column at the top of the bottom third. While there are practical difficulties in deriving such large radii at full scale using conventional means, computer-aided drafting (CAD) can remedy this problem. Because CAD drawings are constructed in the computer at full size, one may use the radius formulas given by Gromort to make a drawing and even generate a full-size template.

Producers of columns have standard methods for obtaining entasis and often rely on templates that have been in use for years to guide the knives on the lathe for turned wood or stone columns in standard lengths. While many architects and designers will specify pre-manufactured columns and therefore rely on the maker for the correct entasis, not all fabricators of columns understand how to produce these curves and some omit them altogether. Like any other building component of decorative or ornamental importance, there is really no substitute for the designer's own knowledge to ensure that standard items ordered from catalogs meet the classical standard. In cases where custom elements are being made, the skill of the designer is more critical still to guide the fabricator and ensure a satisfactory result.

ENTASIS: An Excerpt from *The Elements of Classical Architecture*

Drawing on page 112; text by George Gromort

Drawing the Entasis of Columns

We have seen that all columns had entasis – that is, the diameter of the shaft gradually tapered toward the top. Columns are actually surfaces of revolution (resulting from the motion of a line about a parallel axis), nearly always generated by curves, which, despite being extremely attenuated, have been determined with great care. Though accepted as a general rule since Roman times, this curvature was not always the case. One authority, Léonce Reynaud, writes that "among the Greeks there are few examples of the practice and most of the columns took the form of a truncated cone with a circular base." But Choisy asserts that it is rare for the shaft to be exactly a truncated cone and that although the entasis was exaggerated at times during the archaic period, it was never so pronounced as to create a swelling.

In modern times attempts have been made to find simple geometric patterns that might determine these curves – simple enough to be accessible to the stonecutters, whose skills never cease to diminish.

First Method

The first column in Plate 11 [drawing on page 112] shows the dimensions used by Vignola to create Doric columns. He begins by admitting – and this principle applies to all the orders – that the lower third of the shaft remains cylindrical. At this height Vignola draws a half circle (AB) and then projects down to this curve a vertical from the point marked 6 (at the outside face of the upper diameter). The height of the shaft above the circle is also divided into a corresponding number of parts. This method produces a most pleasing design, though it has been criticized for the somewhat pronounced curving at the top.

Second Method

This method, recommended by Vignola for the Ionic and the Corinthian, has the inconvenience of swelling the columns at the third point of their height and, for this reason, cannot be recommended to designers (see the fourth column). The curve here is a right *conchoid* – that is, a curve generated by the sweep of a radius *OQ* past the vertical axis *GEP* of the column. The curve of the shaft is determined by segments of this radius of constant length, marked *PQ, EF, IJ, KL,* or *MN*. According to Vignola, the length of these segments is one module plus 1-1/3 part.

Point *O* is placed on the horizontal line one-third of the way up the shaft. Vignola locates point *O* at the intersection of lines *QP* and *HG*. Points *P* and *G* are located on the vertical axis precisely 1 module and 1-1/3 part from points *H* and *Q*. This method results in an excellent curve, but the principle of the

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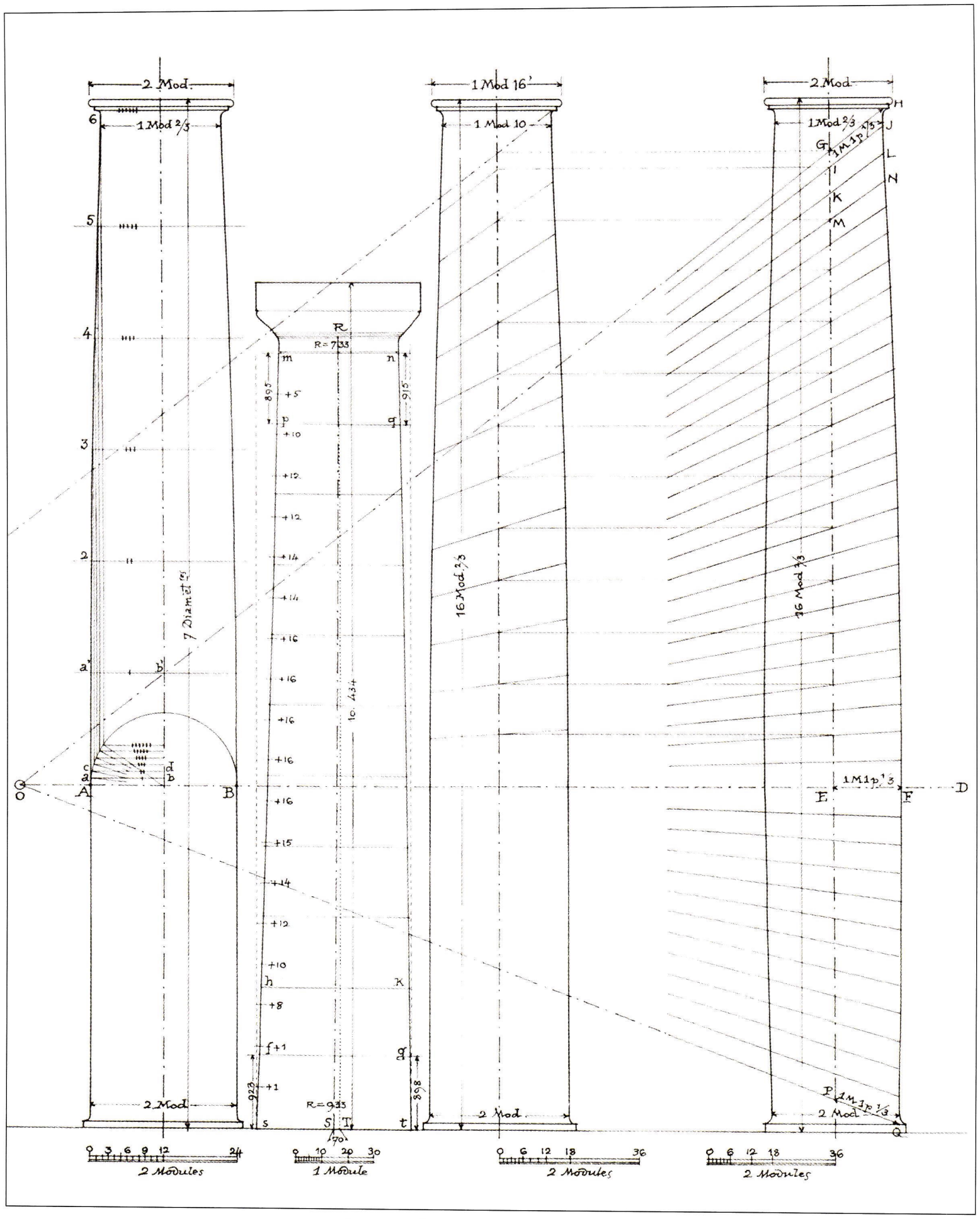
SEMES, continued from page 111



DRAWING THE ENTASIS OF COLUMNS (PLATE 11)

curve is debatable. In spite of the authority of Vitruvius (in an obscure passage which can also be interpreted in an entirely different way), we will note only that, according to Léonce Reynaud, none of the many columns surviving from the time of Vitruvius shows a swelling of the shaft in the lower third of its height.

The neighboring column (the third) shows that it is possible to utilize the upper part of the conchoid while keeping the lower third of the shaft cylindrical. One may also use a segment of a circle, an extremely simple method which renders a curve of perfect homogeneity, albeit one with a very large radius. Here the meeting of the curved and cylindrical parts is excellent, and it is easy to find curved rulers for nearly any radius of curvature. Accepting the modular heights prescribed by Vignola for the various column shafts, the radius used for the Doric should be 130 diameters (that is, 130 m for a diameter of 1 m). The radius for the Ionic is about 170 and for the Corinthian, 190. (More exactly, the measurements are 130.66, 168.33, and 188, respectively). It goes without saying that using a curved ruler in drawing column shafts would not be tempting except for studies at scales of less than 1:20; for larger scales, the radii are always expressed as a function of the real dimension of the diameter used in the design itself.

The second column in Plate 11 shows a section made on the axis of one of the ordinary columns of the Parthenon. In the text accompanying Plates 1 and 2, we have indicated the details that are shown here in a readable scale. The facade is to the left, the interior of the temple to the right; *RS* is the axis of the column (deviating to the interior sides of the vertical *RT* by 70 mm). The different joints, such as *fg* and *hk*, are perpendicular to the axis, not horizontal, except for the joint on which the capital rests. However, the columns of the Parthenon are not tapered like truncated cones; they have entasis following a very delicate curve (not the dimensions on the left side of the section). These particular dimensions were interpreted from measurements taken by Hoffer and then reproduced by Buehlmann. They signify that, by joining the extremities *m* and *s* of the upper and lower diameters by a straight line, the curve of the column will always pass outside (that is, to the left) of this line. We have marked vertical divisions 50 cm apart and, by each of them, indicated the number of millimeters of divergence shown by the curve at that spot in relation to *ms*. This divergence is at its most prominent (16mm) in the middle of the column, and it remains fairly constant for a height of more than 1.2 m. At this central part, it varies only 2 mm on a height of 2.3 m. On the whole, the divergence is more pronounced at the top than at the bottom, where it measures 1 cm for less than 0.6 m of height, in contrast to the base, which requires nearly 1.2 m. ◆

The material on entasis calculation in this article was extracted from The Elements of Classical Architecture, newly reprinted by W.W. Norton as part of the Classical America Series. This volume, originally published in the first quarter of the 20th century, was a textbook created by one of the last great teachers at the Ecole des Beaux-Arts, Georges Gromort. To order the $45 book (ISBN #0-393-73051-4), call W.W. Norton at 800-233-4830.

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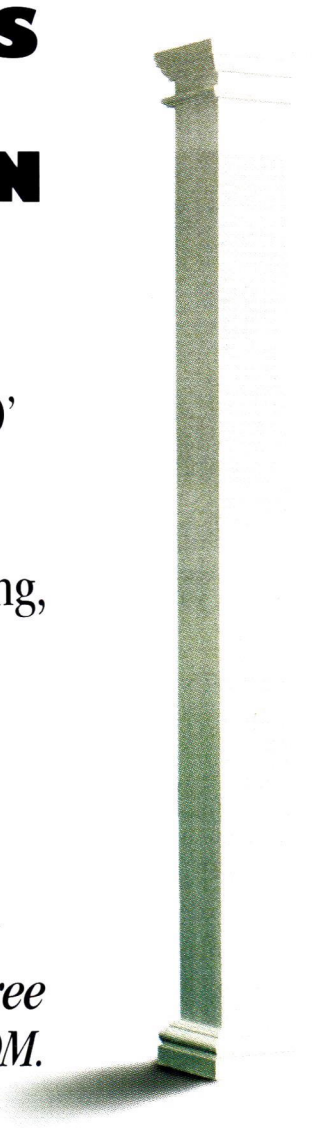

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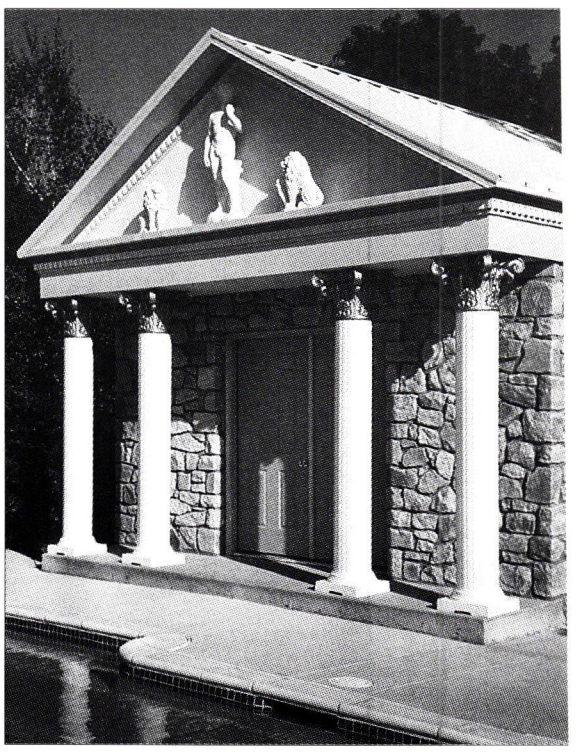
Manufacturer of hand-carved ornament; brackets, fireplace mantels, deep-sculpted wood moldings, full & half-round Ionic, Corinthian & Doric capitals; walnut mahogany, cherry, oak, maple & paint-grade white wood; special sizes & custom designs; full online catalog. *Write in No. 6490*

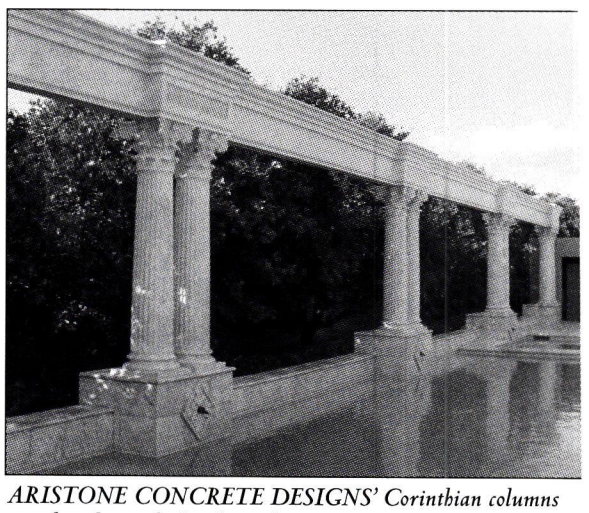
Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 40,000 ready-to-ship standard & innovative building-components, including interior/e rior architectural millwork, columns, decorative molding trim, hardware, lighting & more. Custom fabricator & tributor of load-bearing & ornamental columns in wc polymer/stone composites, plaster/gypsum, cast alu num, polymer, fiberglass & polyurethane; 36-in. max. di max. ht. of 26 ft.; pilasters, capitals for table bases, ba trades & pedestals. *Write in No. 5008*



ARCHITECTURAL PRODUCTS BY OUTWATER supplied these fluted aluminum columns with gold-leaf Corinthian capitals. *Write in No. 5008*

Aristone Concrete Designs
480-967-3035; Fax: 480-967-1181
www.aristonedesigns.com
Tempe, AZ 85281



ARISTONE CONCRETE DESIGNS' Corinthian columns complete this poolside colonnade. *Write in No. 231*

Manufacturer since 1964 of precast-concrete, plaster GFRC products; columns, balustrades, trim & molding fireplace mantels, wall caps, site furnishings & pavers; sever colors & textured finishes; moldmaking & custom work; fr catalog. *Write in No. 231*

Carving Heritage
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www.carvingheritage.com
Prosper, TX 75078

Wood carver; hand-carved custom stair parts & architectura pieces; newel posts, balusters, tread brackets, moldings, cap tals, corbels, finials, door panels & more; any wood specie custom duplication. *Write in No. 215*

Chadsworth's 1.800.Columns
800-265-8667; Fax: 910-763-3191
www.columns.com
Historic Wilmington, NC 28401

Supplier of custom & stock columns, pillars, pilasters, post & capitals; interior & exterior; plain or fluted; round, square belly, octagonal; all styles & sizes; job-site delivery; world wide shipping; PolyStone, fiberglass, polymer composite wood, FRP, etc. *Write in No. 1580 for PolyStone, 180 for woo*

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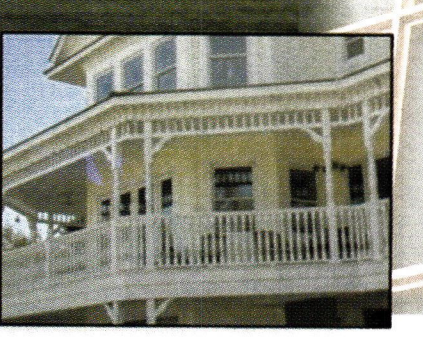

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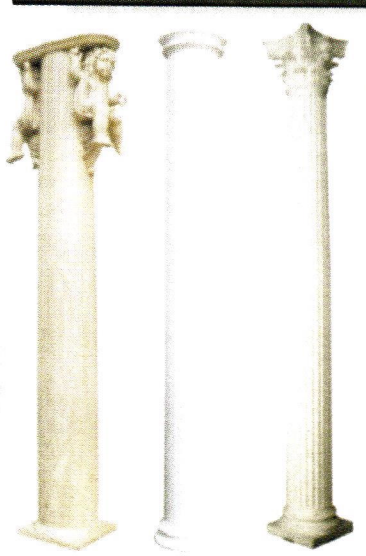
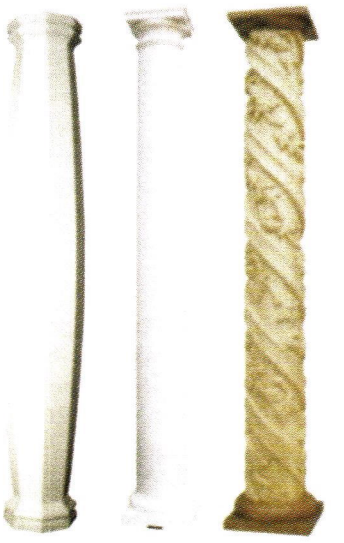
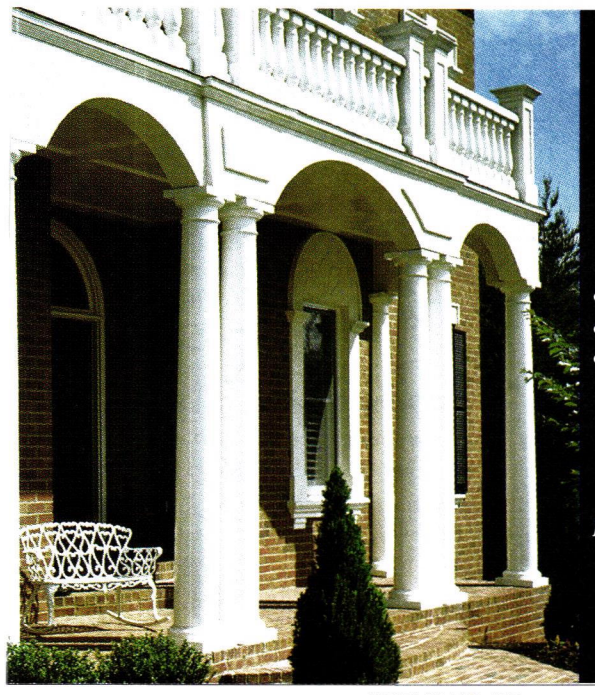
Poly Classic Columns
Wood Carving
Balustrade Systems
Custom Millwork
Architectural Moulding
Polyurethane Millwork



Pacific Columns
Contact us at
P.O. Box 204
Atwood, CA 92811
800.294.1098
www.pacificcolumns.com
For a 270 Page Catalog



WRITE IN NO. 88



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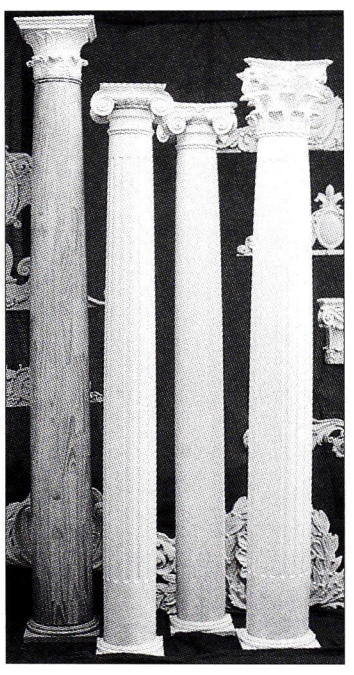
WRITE IN NO. 76

BUYING GUIDE TO
COLUMNS & CAPITALS

CHADSWORTH's PolyStone columns with Scamozzi capitals and Ionic bases add drama to the entrance hall of this home in Greensboro, N.C. Write in No. 1580

* * *

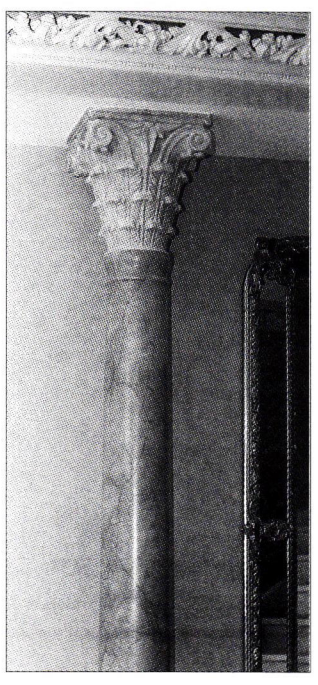
Classic Architectural Specialties
800-662-1221; Fax: 972-552-9054
www.casdesign.com
Forney, TX 75126



Shown here is a sampling of some of the columns and capitals available from CLASSIC ARCHITECTURAL SPECIALTIES. Write in No. 4200

Supplier of architectural components; complete packages for exteriors, millwork to street lights; interior/exterior columns & capitals in all Classical orders; mantel & novelty columns in urethane, resin, wood, fiberglass; cornice moldings, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, brackets & corbels in polymer; cupolas, benches, weathervanes, gazebos & more. *Write in No. 4200*

* * *



CLASSIC BUILDER'S RESOURCE offers a wide selection of columns and capitals in both wood and plaster. Write in No. 177

Classic Builder's Resource
516-767-7406; Fax: 516-767-7197
www.cme4wood.com
Port Washington, NY 11050

Supplier of architectural details in wood, plaster, GRG & polymer-modifed gypsum; for interior & exterior applications; ships worldwide. *Write in No. 177*

* * *

These round Polycast columns with Tuscan caps and bases were manufactured by CLASSIC INNOVATIONS. Write in No. 907

Classic Innovations
800-891-5117; Fax: 706-820-2562
207 Hooker Cemetery Rd.
Wildwood, GA 30757

Manufacturer of load-bearing, architecturally correct polymer-resin composite columns, round smooth & fluted, square smooth; capitals & table bases; columns up to 16-in. dia. & 16-ft. length. *Write in No. 907*

* * *

The Doric and Corinthian pilasters in this archway are among the more than 2,000 decorative architectural elements made by CLASSIC MOULDINGS. Write in No. 998

Classic Mouldings, Inc.
866-745-5560; Fax: 416-745-5566
www.classicmouldings.com
Toronto, ON, CANADA M9L 1Y1

Supplier of over 2,000 architectural decorative elements for interior applications; cornice moldings, columns, ceiling rosettes, pilasters, domes, panel moldings, brackets, ceiling panels, fireplace mantels; complimentary brochure; catalog $25. *Write in No. 998*

* * *

CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

Fabricator of architectural sheetmetal using traditional metalworking skills & modern technology; spires, finials, weathervanes, dormers, cupolas, conductor heads, cornices, custom gutters, cladding, columns, chimney caps & more; in copper & lead-coated copper. *Write in No. 1490*

* * *

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Supplier of carved ornament; hand-crafted wall-units, fireplace surrounds & paneling in select hardwoods with exotic veneers; hand-crafted porch trim including brackets, spandrels, turnings & posts; screen doors & porch swings in select hardwoods or PVC; gazebos, columns, balustrades; licensee of the Victorian Society In America for wood trim. *Write in No. 1310*

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Decorators Supply Corp.
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www.decoratorssupply.com
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Supplier of 14,000 patterns for period architectural elements & molded ornament, from ceiling medallions to mantels, in plaster of paris, compo & wood since 1893; set of five catalogs, $30; cornice moldings, columns & capitals, mantels, door & window surrounds, ornamental ceilings, niches & domes, brackets & corbels. *Write in No. 210*

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Dixie Cut Stone & Marble, Inc.
888-450-2858; Fax: 989-777-8791
www.dixiestone.com
Bridgeport, MI 48722

Custom fabricator of natural-stone fireplaces, carvings, door & window surrounds, balustrades, pilasters, columns & capitals; Indiana buff, Texas cream & Mankato gold limestones; Berea & red sandstones; Dolomite limestone; load-bearing & ornamental columns up to 28-in. diameter & 10-ft. height. *Write in No. 279*

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DIXIE-PACIFIC's DuraCast fiberglass columns are available in many styles and in sizes ranging from 8 in. x 5-1/2 ft. through 20 in. x 24 ft. Write in No. 780

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www.dixie-pacific.com
Gadsden, AL 35901

Manufacturer of fiberglass columns & porch posts, Quick-Rail, architectural wood columns, decorative capitals, Classical balustrades; wood & FRP fiberglass; load-bearing & ornamental columns up to 48-in. dia. & 40-ft. length pilasters & capitals for table bases. *Write in No. 780*

* * *

DMS Studios
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www.dms-studios.com
Long Island City, NY 11101

Supplier of historically-accurate, hand-carved marble & limestone fireplace mantels & architectural & landscape ornament; statuary & fountains, benches, capitals, balustrades; one-of-a-kind & custom projects. *Write in No. 9100*

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Entol Industries, Inc.
800-368-6555; Fax: 305-247-6211
www.entol.com
Homestead, FL 33030

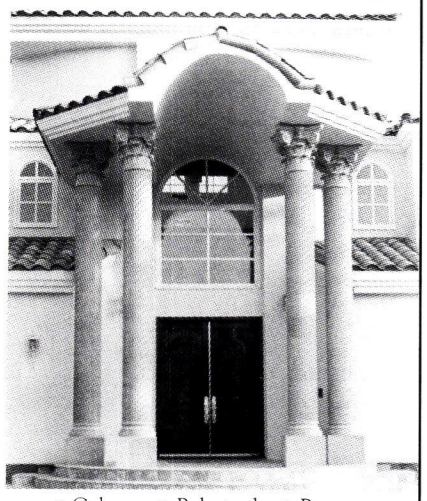
Supplier of stock & custom architectural ornament & other elements in polymer, wood, gypsum, GRG, FRP, etc.; primed or prefinished; interior or exterior. *Write in No. 720*

* * *

Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
www.fagancolumns.com
West Haven, CT 06516

Manufacturer & custom fabricator of classical-order load-bearing & ornamental wood columns, cylinders, rope twists, large turnings, octagons & pilasters; columns also in plas-

Architectural Precast Products



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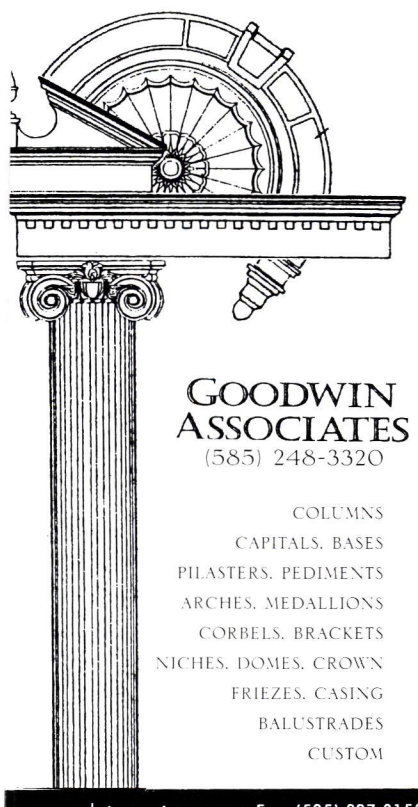

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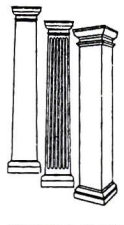

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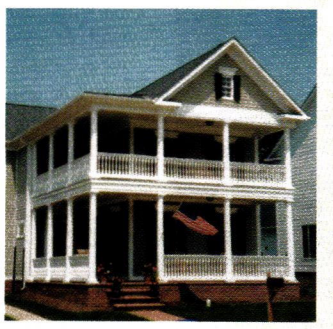

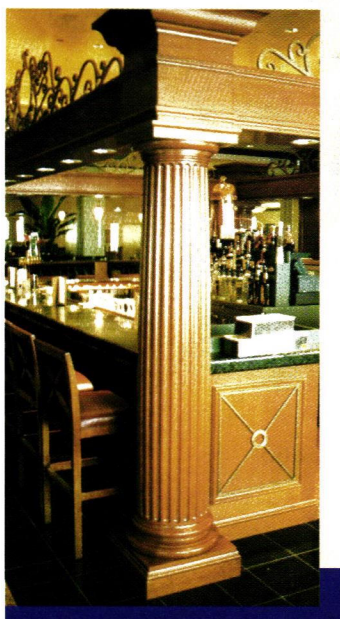

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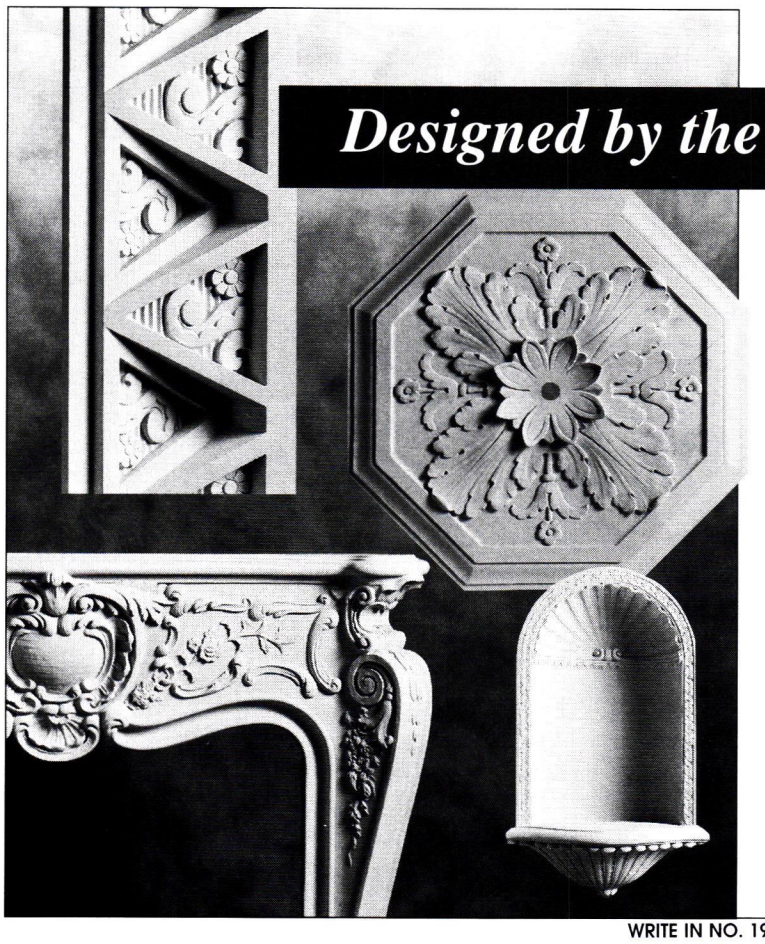

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WRITE IN NO. 1960

BUYING GUIDE TO
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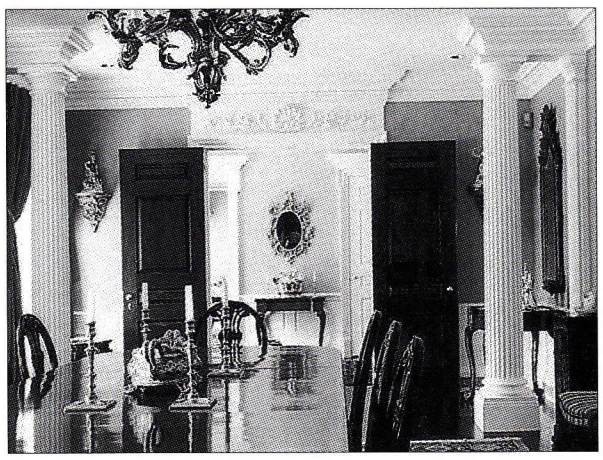
ter/gypsum, custom FRP fiberglass & GFRC; up to 42-in. dia. & 24-ft. length. *Write in No. 8210*



***FAGAN DESIGN** manufactured these fluted Roman Doric columns and matching pilasters in wood for a residence in Connecticut. Write in No. 8210*

❖ ❖ ❖

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800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404

***This plaster capital, #431B in the FELBER ORNAMENTAL PLASTERING catalog, adds 6-1/2 in. to the height of a pilaster and is 6-3/8 in. wide.** Write in No. 2890*

Supplier of historic architectural ornamental castings; design & custom services; on-site moldmaking & matching; cornice moldings, columns & capitals, mantels, ceiling medallions, ornamental ceilings, niches & domes, brackets & corbels, coffers, cartouches, overdoors & panel moldings in plaster, GRG & polymer-modified gypsum. *Write in No. 2890*

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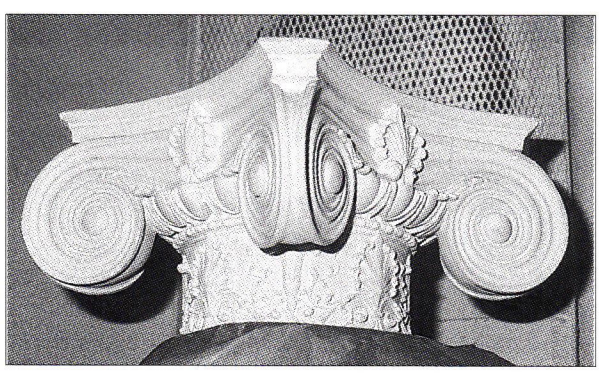

***This Empire capital with decorative neck was fabricated by FISCHER & JIROUCH.** Write in No. 1960*

Fischer & Jirouch
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www.fischerandjirouch.com
Cleveland, OH 44103

Manufacturer of hand-crafted architectural ornament for interior & exterior applications, using casting & PC plaster; fireplace mantels, cornice moldings, door & window surrounds, ornamental ceilings, ceiling medallions, niches & domes, brackets & corbels; ornamental columns of wood & plaster/gypsum up to 34-in. dia. & 42-1/2-in. length; pilasters, capital bases. *Write in No. 1960*

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Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of garden ornament, fountains (freestanding & wall-mounted), statuary, columns & capitals, urns, planters, furniture, weathervanes & accessories in lead, aluminum, natural & cast stone, iron & bronze; custom work; classical-style urns, footed urns, pots, long planter boxes, covered urns & French-styled topiary boxes. *Write in No. 4390*

❖ ❖ ❖

***The square pilasters shown here are one of the many styles available from GOODWIN ASSOCIATES.** Write in No. 806*

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www.goodwinassociates.com
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Westbrook, ME 04098

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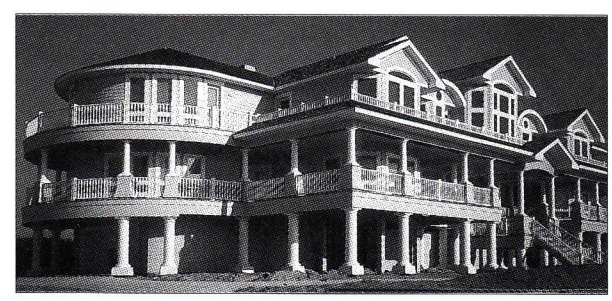

***Over 100 PermaCast fiber-reinforced polymer columns supplied by HB&G were used for this Pine Island, N.C., building.** Write in No. 380*

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www.hbgcolumns.com
Troy, AL 36081

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Historical Arts & Casting, Inc.
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www.historicalarts.com
West Jordan, UT 84088

Designer & manufacturer of lighting, columns & capital cornices, railings, fences, newels, balusters, planters, finial street furnishings, fountains, lattices, brackets, spandrel custom turnings, domes & canopies in cast iron, bronze aluminum; restoration services & custom work. *Write in N 1210*

❖ ❖ ❖

Hull Historical Millwork
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www.hullhistorical.com
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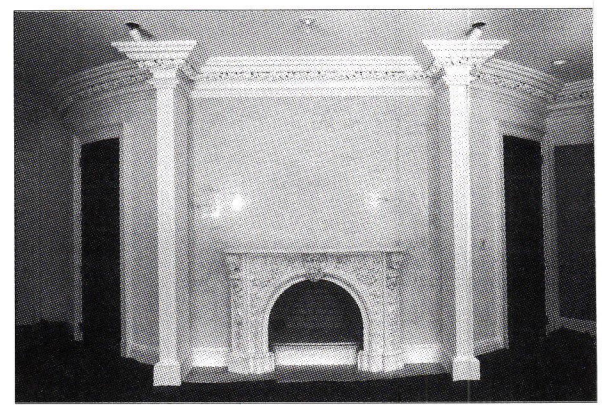

***HYDE PARK** produces a variety of ornamental plasterwork, including the columns and capitals seen here.*

Hyde Park Fine Art of Mouldings
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www.hyde-park.com
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Manufacturer of stock & custom ornamental plaster col umns, capitals, crown moldings, friezes & coffers; fabricatec using traditional European methods.

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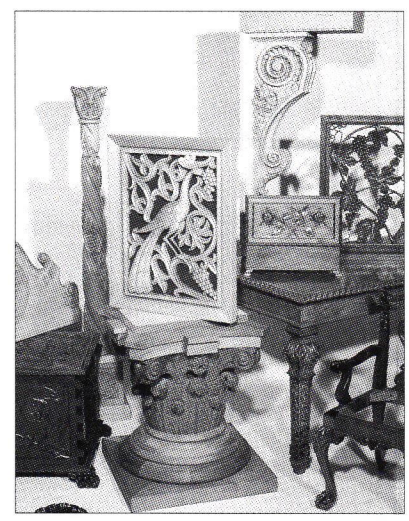

*Along with furniture, relief carvings, and architectural elements, master woodcarver **DIMITRIOS KLITSAS** also produces ornate capitals. Write in No. 7380*

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www.klitsas.com
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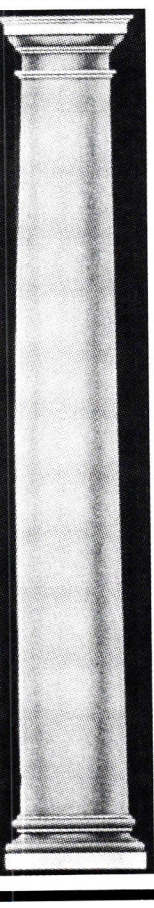

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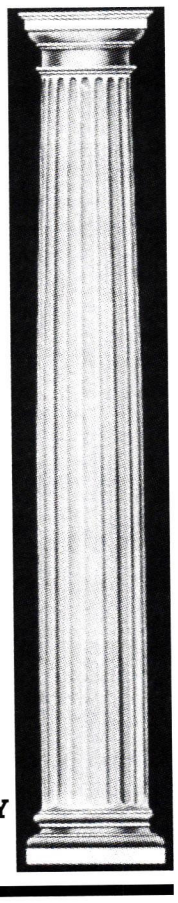

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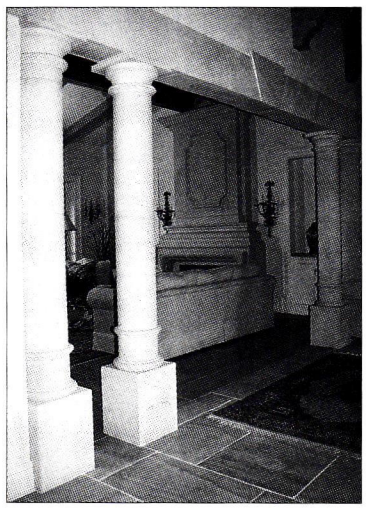

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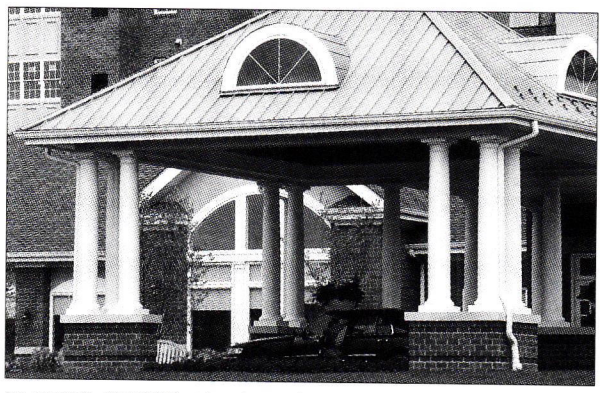

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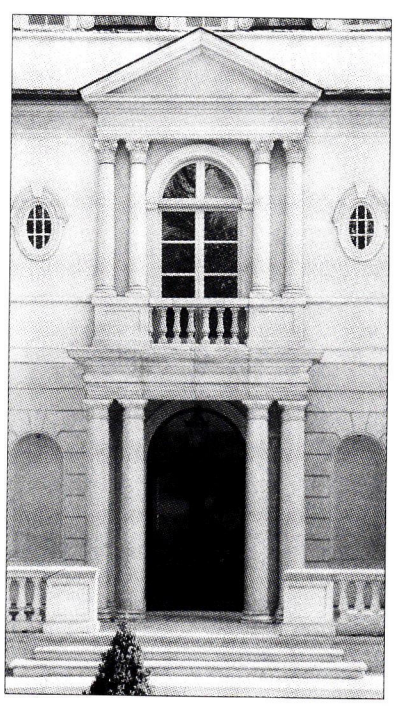

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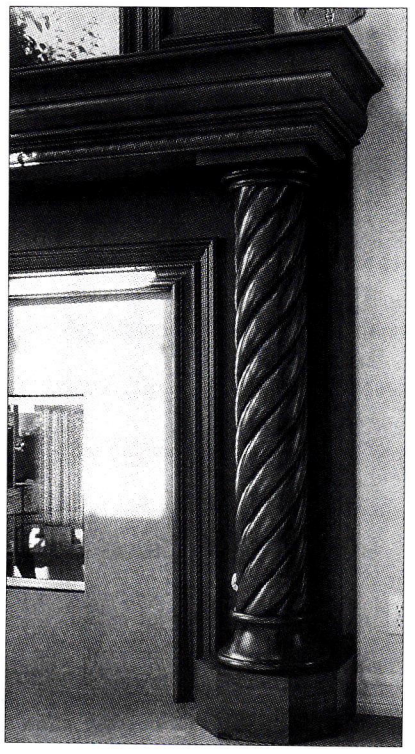

PACIFIC COLUMNS' alder rope-twist column is shown here as part of a fireplace mantel. Write in No. 195

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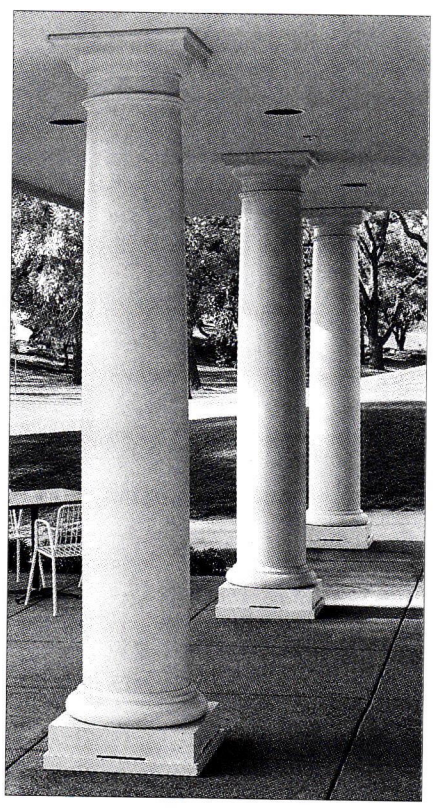

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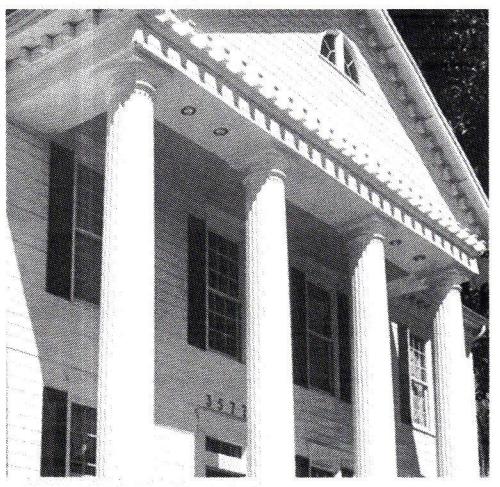

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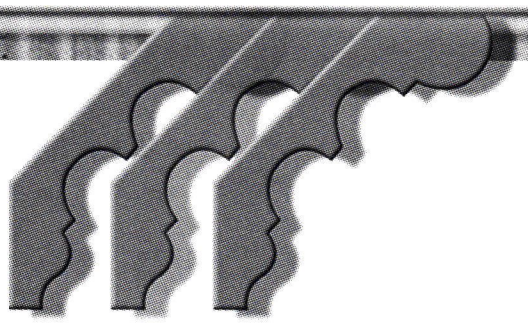

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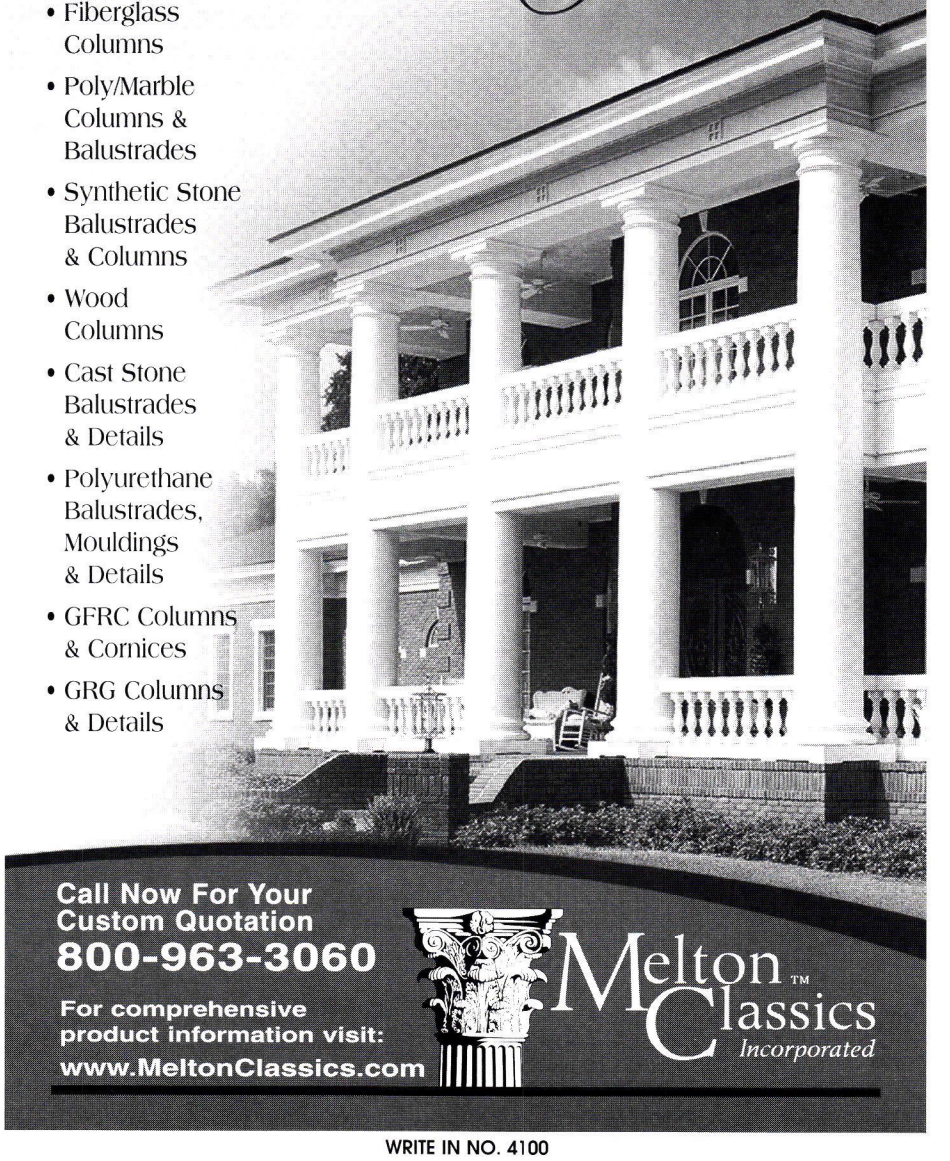

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PAGLIACCO's model B19 balusters, which are offered in redwood as stock items and as custom turnings in other woods, were used to create this staircase. *Write in No. 7070*

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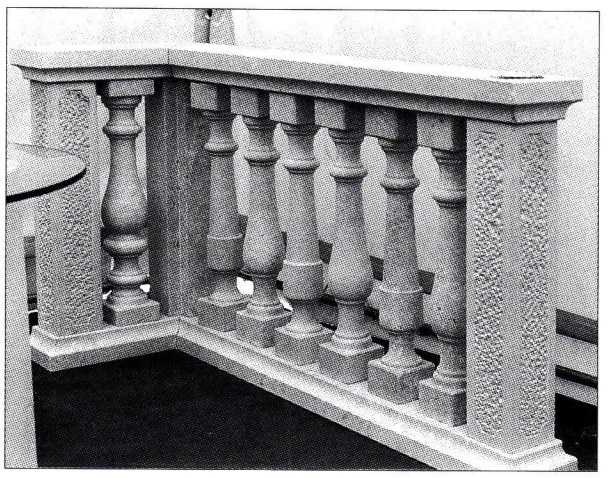

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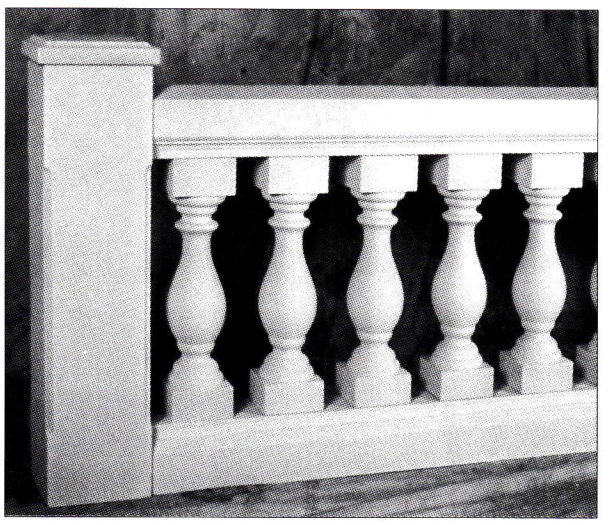

ROYAL CORINTHIAN's cultured-marble balustrade systems, such as the Port Royal model shown here, are available in a variety of colors and textures. *Write in No. 76*

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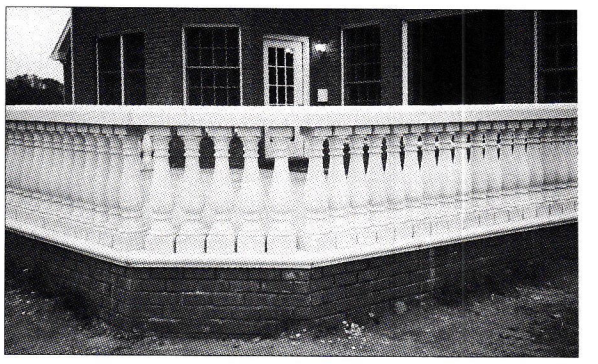

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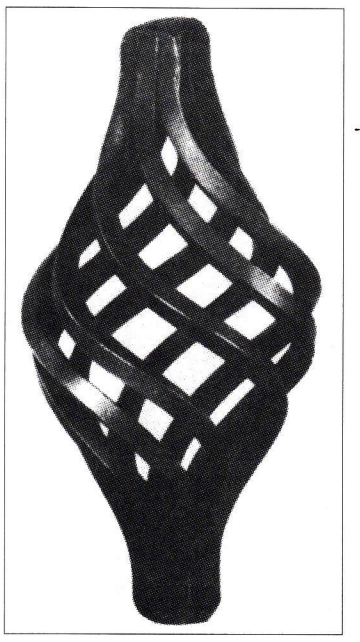

This 8-1/2-in. basket from TENNESSEE FABRICATING is available with either 3/4- or 1-in. ends. *Write in No. 5180*

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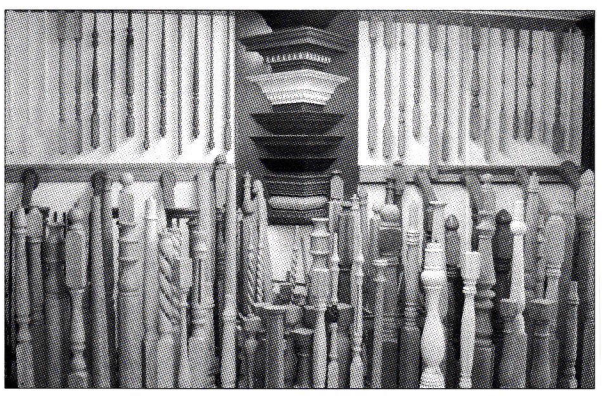

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Metal Roofs for the Home

Metal roofs are staging a comeback for residential applications — they're economical, long lasting, and look pretty good, too.

by James R. Marshall

Metal roofing is of course nothing new — the Romans put bronze and lead roofs on their public buildings; medieval cathedrals are roofed with lead; Thomas Jefferson put zinc roofs on the first buildings at Monticello and the University of Virginia. Corrugated-tin (galvanized-steel, actually) roofs can be a place for cats to dance when hot, or, all too often, a sign of substandard housing in less-developed countries. Closer to the interests of *Period Homes*, pressed shingle patterns in galvanized or copper became popular in Victorian-era housing because they were economical, lightweight, and resistant to fire and lightning.

Today, thanks to new forming and coating technologies, metal roofing is popular for a whole range of applications: residential, commercial, and institutional, for restoration projects or new construction. For a bit of background, we'll recap the article by Tom Black of the Metal Roofing Alliance, which appeared in the July/August 1999 issue *Traditional Building:*

Below are several kinds of metals used for roofing. Each has its own pluses and minuses and its own optimal applications.

Galvanized Steel and Galvalume

Galvanized steel is the most common and most familiar material used in metal roofing and in many ways the most versatile. It is economical, strong, and durable and is available in many sizes, shapes, configurations, and coatings. Plain steel is hot-dipped in commercially pure zinc for corrosion protection; the zinc acts as a sacrificial element, protecting any cut or damaged area. This material is warranted against corrosion for up to 20 years and comes in three grades — G-30, G-60 and G-90 — that denote the weight of the zinc application in ounces-per-sq-ft. of steel, both top and bottom surfaces.

Galvalume is steel coated with both zinc and aluminum, a combination that provides the healing properties of zinc with the superior barrier protection of aluminum. Galvalume is particularly suited for strong weathering situations and is also available in a number of grades, the most common being AZ-55.

Aluminum

Aluminum's main advantage is its light weight, but it is also economical, resistant to corrosion, and has a high strength-to-weight ratio, like steel. However, while it can be used painted or unpainted, aluminum must always have a finish; also, this metal has a high coefficient of expansion, meaning there may be some movement in changing temperatures.

Copper

As demonstrated by a host of historical structures, copper has a long life expectancy, measured in centuries. It is protected by its characteristic green patina of copper oxides, but will keep its original color if coated with acrylic. Copper is strong and very resistant to corrosion; it can easily be rolled into sheets. But this metal is expensive, and installation can be tricky. Hence it's not common in residential roofing; it's usually destined for a grander role on historic public structures.

Zinc

Zinc also offers excellent corrosion resistance and, like copper, changes color as it oxidizes, this time to a bluish-white. Zinc is malleable and can be made into a variety of individual shapes, such as shingles and tiles. It can also be found alloyed with titanium for even longer life.

This residence in Sterling, Ky., features a simulated clay-tile roof in Mission Red, which is actually made from coated steel by ATAS International.

This residence in Midhurst, Ont., has what appears to be a shingle roof but is actually ATAS International's Advanta pressed galvanized product. This roofing system weighs less than 1 lb. per sq. ft., and can be installed as new construction or over an existing roof.

Terne

Terne (an alloy of lead and tin) and terne-coated stainless steel have been used as roofing materials. However, they are rarely used today in residential applications. Terne offers excellent corrosion resistance but requires frequent maintenance and painting. Terne-coated stainless doesn't require maintenance and weathers to a natural matte-gray finish — however, it carries a hefty price tag.

Coatings for Metal Roofs

Most metal roofing today is factory-painted or -coated. Field painting is possible, but it is inefficient, lacks quality, has a short life expectancy (five to seven years), and is more expensive; therefore it is used only in exceptional circumstances, such as to repair damage or to match an old roof. Factory painting produces durable, high-quality finishes that can be extensively warranted. Giant rolls of flat metal are coated with several layers — a first coat of zinc, aluminum, or zinc-aluminum on both sides; a second primer layer, also on both sides; finally a second coat on the underside and a premium paint or granular coating on the top.

Three common resins are used for metal-roofing panels: polyester resins — low cost and high gloss, but color vibrancy will fade; SMP resins, polyester blends with silicone additives — longer life than polyesters; fluoropolymers — high resistance to thermal, chemical, and UV stress, high resistance to dirt and aging, virtually maintenance free. Kynar 500 and Hylar 5000 are trade names for specific fluorocarbon resins that have a medium to low gloss, like teflon. Costs have come down lately as patent protection has expired.

Metal-Roof Types

The standing-seam metal roof has been around for centuries. Roll-formed sheets of metal are joined by seams made by bending up a portion of the metal to connect and interlock with the adjacent sheet. This joinery raises the seam above the drainage plane of

the panel, creating its distinctive vertical lines. There are many standing-seam configurations, ranging from simple 90-deg. upstands that can be single- or double-folded at the top with the adjacent panel to more modern systems held together by a concealed cleat or clip. Other versions include a flange that is nailed to the roof and then covered by snapping the next panel into place. Because each roof is different, the panels are usually custom-cut to the job in question. Portable rollers and folders are available for the field.

Standing-seam roofs are most suitable for high-pitched expanses of roof, where they enhance the definition of the architectural lines. They are common in areas with lots of snow that must be shed from the roof.

Metal roofs are also available in forms that resemble wood shakes, clay tiles, shingles, and Victorian metal tiles. Aluminum or coated steel is pressed into individual tiles or shingles that work best on roofs with curving planes or intricate detail. On the other hand, for simpler roofs, metal sheets can be stamped into modular panels, usually 4 ft. long, which look as if they are formed of individual tiles, shingles, shakes, or slates. These panels can be quickly installed and are readily available through distributors. Metal sheets can also be put through both processes — roll forming and stamping — producing roll-form elements with a consistent pattern over a large sheet.

What's the Latest?

We spoke to a number of metal-roofing suppliers to get the latest in products and market trends. Most of them agreed that there has been a recent upswing in the market for metal roofing, primarily for a couple of reasons: Metal roofing is relatively economical and durable, and it is now available in a wide variety of styles, including traditional.

ATAS International, Inc. of Allentown, Pa., for example, supplies a range of metal-roofing systems for residential projects, including standing seam and simulated European- and Spanish-style tiles, shakes, and shingles. Most styles are available in G90 galvanized, but some are also available in aluminum for use where light weight is desired, such as installation on top of an existing roof. Some have a granulated finish to look like shingles. All ATAS metal-roofing products are factory-painted before roll-forming or pressing.

The company's Petronella Bus says demand has been growing quite a bit in recent years thanks to metal's durability and the fact that more variety in colors and styles is now available. There should be little need to ever repaint her company's roofing products, she notes, provided they are properly installed. While installation is fairly simple, Ms. Bus says, it is different from regular non-metallic roofing, and ATAS offers seminars and an installation brochure for contractors.

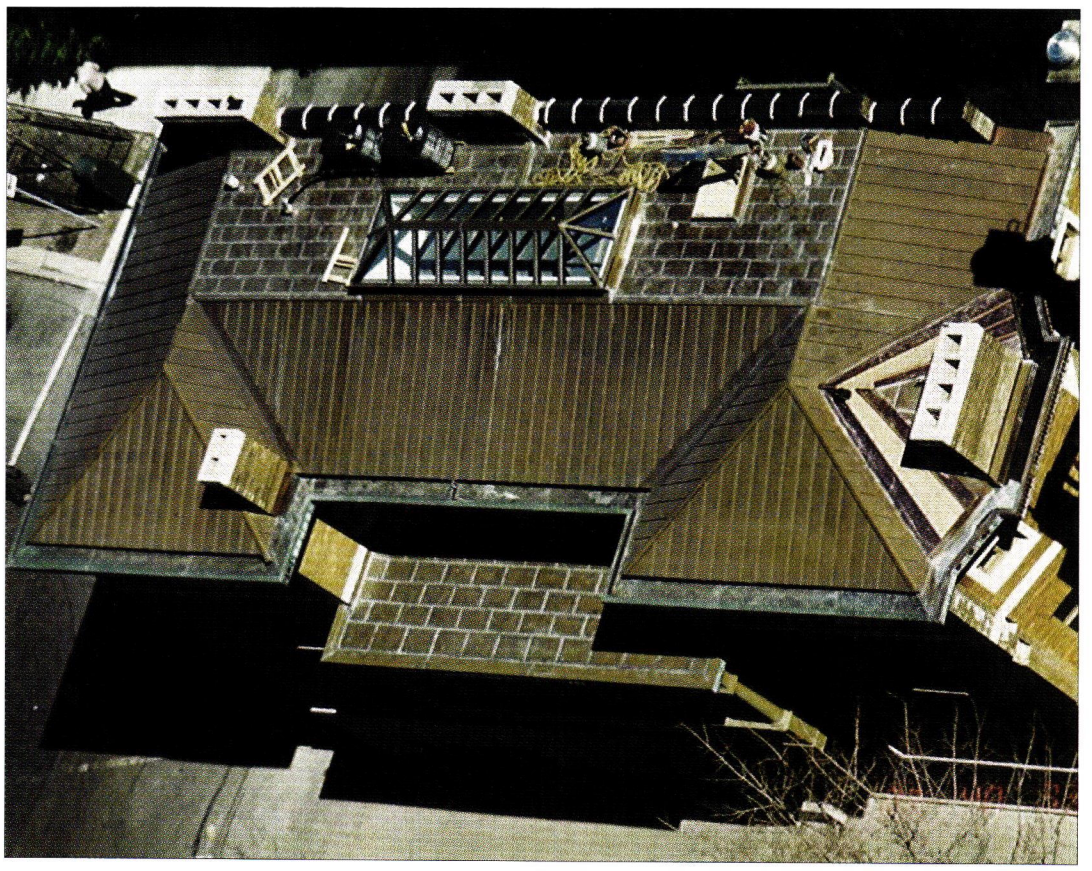
NIKO Contracting Co. of Pittsburgh, Pa., is a nationwide roofing and sheetmetal contractor that specializes in historic restoration and custom architectural work, usually in copper. Its projects tend to be large historic structures, such as churches and cultural institutions. One recent project was replacing the standing-seam copper roof on New York City's Cooper Hewitt Museum. Although NIKO does few residential projects, the company's Nicholas Lardas has some useful observations in that regard. Painted metal-roofing systems, usually galvanized or Galvalume, have now become a commodity product, he says, as common as shingles. They are today typically a bit more expensive than shingles, depending on the roof configuration, but less than slate. Cost has come down because patents have run out on the fluorocarbon coatings used on these systems. While there are many good metal-roof systems, flashing can become a problem because the painted metals can't be soldered and rely on underlayments and sealants. Here's where copper retains a practical advantage in addition to its aesthetic appeal, Mr. Lardas points out, because it can be soldered.

W.F. Norman Corporation of Nevada, Mo., offers a line of pressed-metal ornamental elements, including a limited line of Victorian pressed-metal roofing shingles in copper or galvanized which mimic slate. The company's Mark Quitno says that such shingles became popular in Victorian times because they were economical and lightweight, compared with slate, and were fire and lightning resistant. Today, he notes, these shingles are used primarily in restoration projects, and his company's product line can match most of the original designs. The difficulty of installation depends on the roof in question, Mr. Quitno says, with do-it-yourself possible on simpler projects. The copper shingles are allowed to weather naturally, but the galvanized are painted, with proper preparation, after installation.

Berridge Manufacturing Company of Houston, Tex., offers a wide range of metal-roofing products, including shingles, Victorian reproduction shingles, standing-seam panels, simulated tiles in various designs, and site-formed standing-seam roofing. Materials include sheet steel, galvanized, and Galvalume. The company also offers its own line of portable roll formers so that contractors can fabricate metal-roof panels in the field. These roll formers produce a range of configurations for standing-seam roofs — straight and curved. The roll formers are sold or leased to contractors under Berridge's licensee program.

Gough and Brothers of Brookfield, Ill., specializes in architectural copper work including roofing. Copper roofing is not cheap, but the company does a significant restoration business, according to Earl Gough, including a recent restoration of Frank Lloyd Wright's Charnley House on Chicago's Gold Coast. The double-lock standing-seam copper roof for this project, which was directed by Skidmore, Owings and Merrill, required 4,080 individual pieces of copper, Mr. Gough notes, and cost $180,000. Another recent residential project was double-lock standing-seam roof in Kenilworth, Il Restoration projects like these require great care, M Gough warns — sometimes the old metal roofing holding the structure together. For new construc tion, a skilled designer and a contractor with a appreciation for copper's aesthetics are needed, h adds. Despite its cost, copper roofing offers advan tages over coated steel, Mr. Gough points out — copper can be soldered for watertightness (albe with an expansion joint or two), while painted ste can run into problems with flashing, which must be caulked instead of soldered.

The Gough SnoGuard, here being installed on a double-locked standing-seam copper roof, protects gutters and passersby from avalanches of snow and ice. (*Gough and Brothers*)

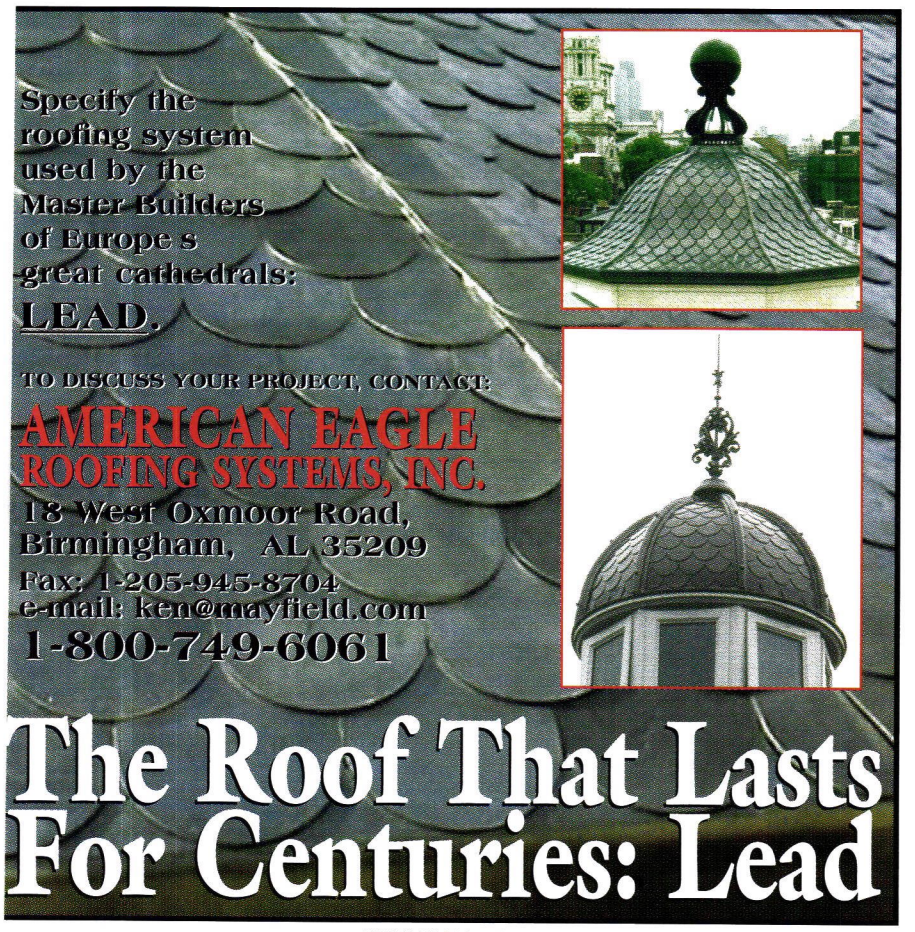


The Charnley House on Chicago's Gold Coast is the last house designed by Frank Lloyd Wright while working for Louis Sullivan. Gough and Brothers restored the double-lock standing-seam copper roof using 4,080 individual pieces of copper at a cost of $180,000. Architects: Skidmore, Owings and Merrill.

This company now also offers the Gough SnoGuard, having recently bought the shop established by F.C. Cody, who invented the device in the 1920's. These devices are installed on all manner of roofs — slate, tile, asphalt shingle, pitched metal — and are attached by soldering, nailing, or adhesive. They prevent dangerous snow avalanches.

Ornametals, LLC of Decatur, Ala., offers a line of decorative architectural copper and zinc products such as finials, weathervanes, cupolas and domes, gutters, and leader boxes. Many of these products can be fabricated to customer specifications. The company also offers a line of interlocking roofing tiles made from copper or its Rheinzink zinc-titanium alloy. According to the company's Laura Taylor, the tiles are used primarily for historical restorations, and both versions will last 150 years. The choice of metal is dictated mainly by color preference, she adds — the copper weathers to its familiar green; the Rheinzink stays gray. The zinc-alloy tiles require an underlayment to allow air circulation, she adds, because they must remain dry. The company recommends a product called Enkamat, a cheesecloth-like plastic fabric. The company recommends that you use an experienced installer for these products.

It's clear that metal-roofing systems continue to be a real option for both old and new homes. They are more versatile and economical than ever, thanks to modern manufacturing techniques and space-age coatings. ◆



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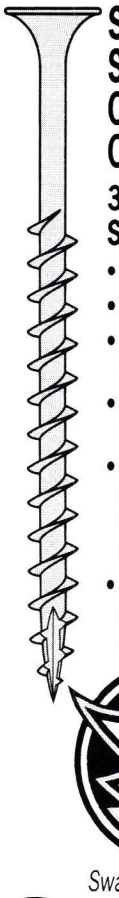

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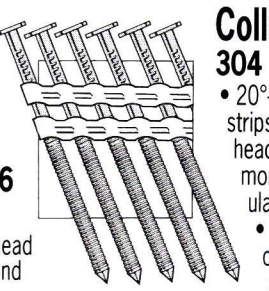

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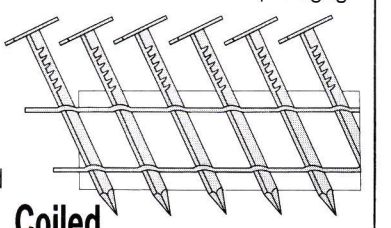

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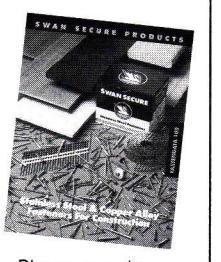

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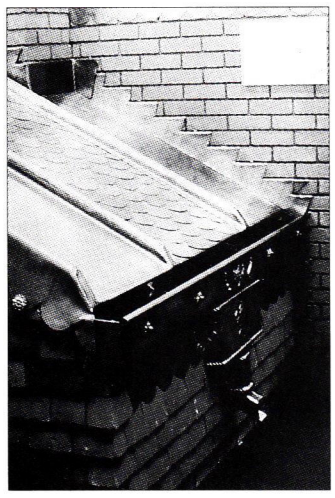
"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."
— The Editors

BUYING GUIDE TO
RESIDENTIAL METAL ROOFING

About This Buying Guide

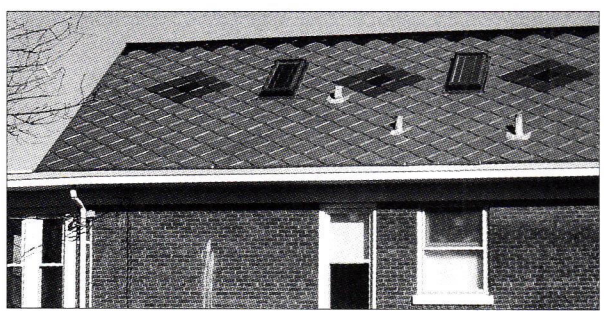
To create this Buying Guide, the Editors contacted suppliers of RESIDENTIAL METAL ROOFING from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market.



This decorative lead roof with flanges is the work of AMERICAN EAGLE. Write in No. 403

American Eagle Roofing / Mayfield Mfg.
800-749-6061; Fax: 205-945-8704
www.mayfieldmfg.com
Birmingham, AL 35209

Manufacturer of lead-roofing systems designed to last up to 300 years; in standing-seam & metal-shingle roof types; cornices, sheetmetal, leader boxes, gutters & leaders. *Write in No. 403*



ATAS INTERNATIONAL, INC., mixed three colors (medium brown, chocolate and black) of its Castle Top metal roofing to give this residence in Cincinnati, Ohio, a historic look.

ATAS International, Inc.
610-395-8445; Fax: 610-395-9342
www.atas.com
Allentown, PA 18106

Manufacturer of architectural building panels, linear ceiling systems, metal roofs, wall & soffit systems, accessories, sheet stock; standing-seam roofing, simulated European- & Spanish-style tile, simulated shake & shingles; square batten, flush panel, metal tile panels, metal shingle roof types; aluminum, copper, galvanized, painted steel & zinc materials; cornices, sheetmetal, gutters & leaders.

Copper Craftsman
646-533-4355; Fax: 954-941-2382
www.copper-craftsman.com
Pompano Beach, FL 33062

Fabricator of copper sheetmetal roofing, domes, dormers, cornices, finials, cupolas, louvers, chimney caps, patina gutters & more. *Write in No. 746*

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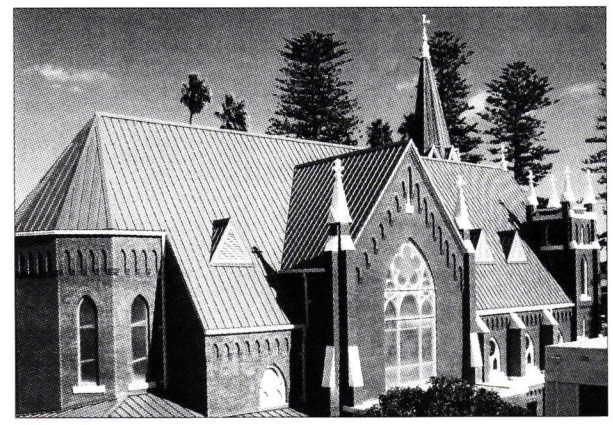
So. El Monte, CA 91733

Manufacturer & distributor of standing-seam, shake, shingle & tile roofs in galvanized, painted steel, aluminum & copper; leader boxes, gutters & leaders. *Write in No. 217*



CUSTOM-BILT METALS supplied the metal panels for the standing-seam roof on this building. Write in No. 217

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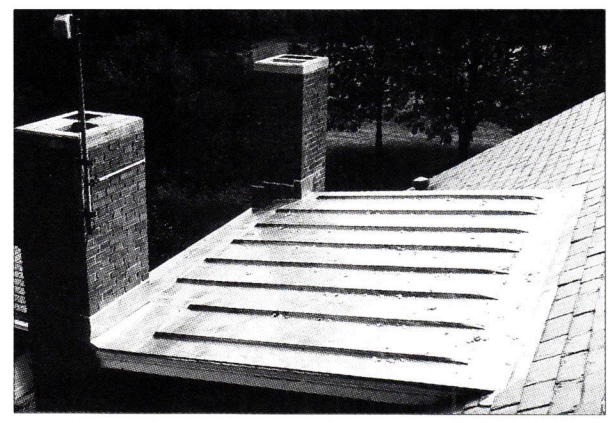

THE DURABLE SLATE CO. installed this copper dormer roof with built-in gutter and linked it to the main slate roof. Write in No. 3720

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35 Garfield Street
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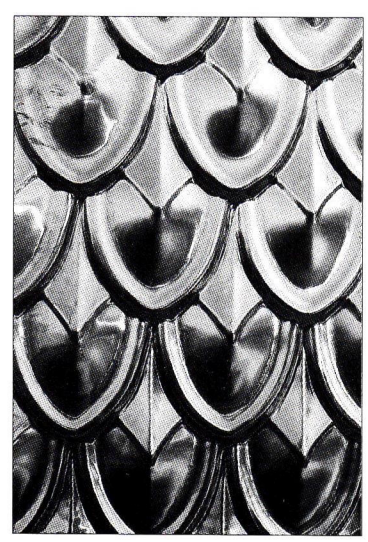
Consultant & restorer of historic slate, tile & copper roofing systems; restorations & new installations. *Write in No. 219*



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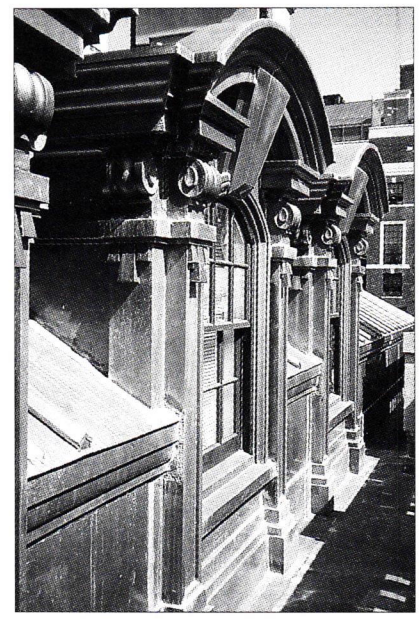

NIKO CONTRACTING restored the copper dormer surrounds on the former Carnegie Mansion now the Cooper-Hewitt, National Design Museum, in New York City. Write in No. 8300

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www.nikocontracting.com
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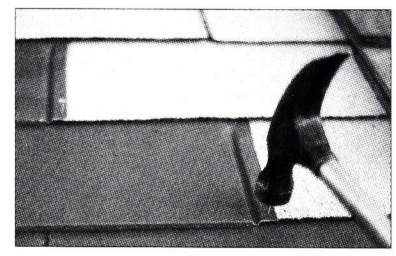

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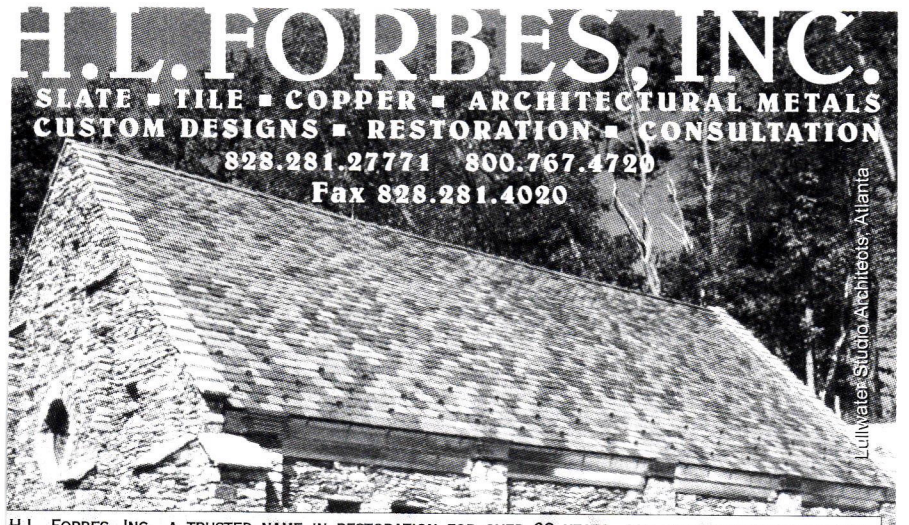

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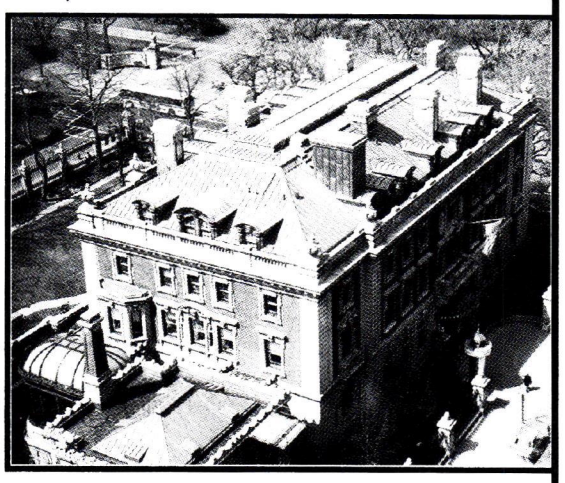

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BUYING GUIDE TO
SLATE ROOFING

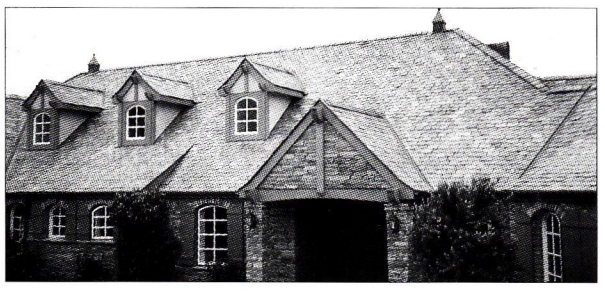
About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of SLATE ROOFING from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Black and gray Slate Dimensions molded roofing tile manufactured by AMCRAFT BUILDING PRODUCTS gives this residential roof a natural-slate look.

Amcraft Building Products
608-368-2303; Fax: 608-362-3682
www.amcraft.com
Beloit, WI 53511

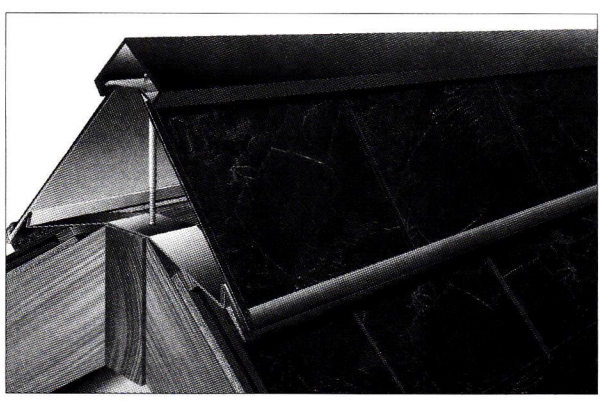
Distributor of Slate Dimensions, a lightweight mineral-polymer slate replica molded with textures, shades & surfaces to look like natural slate; onyx-black, granite-gray, moss-green & wine-stone colors.



AMERICAN SLATE COMPANY's Strata Grey roofing slate, product #RHC 107, provides the finishing touch for this residence. Write in No. 2723

American Slate Co.
800-553-5611; Fax: 925-977-4885
www.americanslate.com
Walnut Creek, CA 94596

Distributor of quarry-direct new natural slate for roofing & flooring; lightweight & rough texture; pre-holed; greys, greens, emerald green, blue-black, multicolor, purple, black & other colors; roofing tools. *Write in No. 2723*



CASTLE METAL's TopSlate ridge vents eliminate the need for roof cement and exposed fasteners. Write in No. 2901

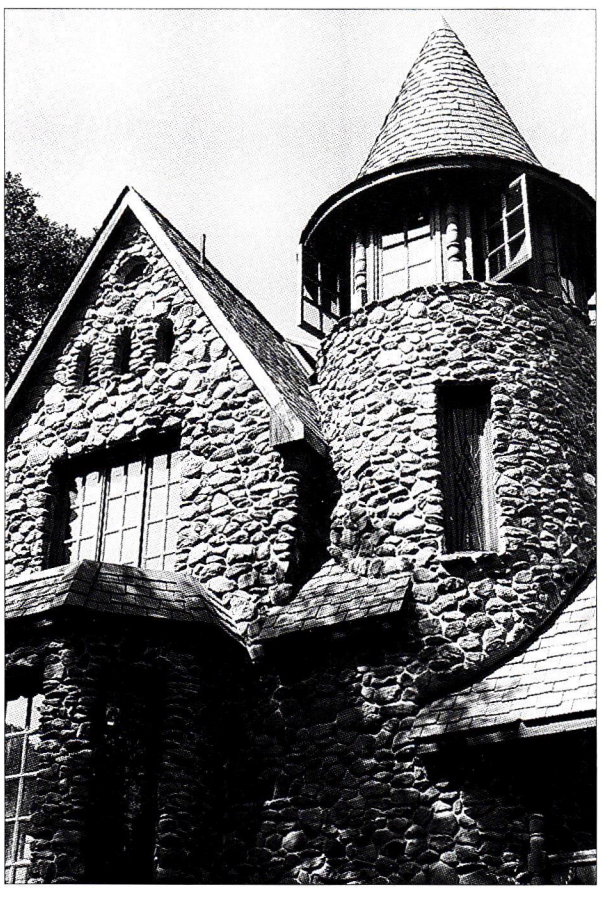
Castle Metal Products
847-806-4540; Fax: 847-806-4541
906 Estes Court
Schaumburg, IL 60193

Supplier of roofing vents for slate roofs. *Write in No. 2901*

THE DURABLE SLATE CO. has many sizes, shapes, and colors of salvaged roofing slate in its inventory, including green and purple varieties from Vermont. Write in No. 3720

Durable Slate Co.
614-299-7100; Fax: Same as phone
www.durableslate.com
Columbus, OH 43201

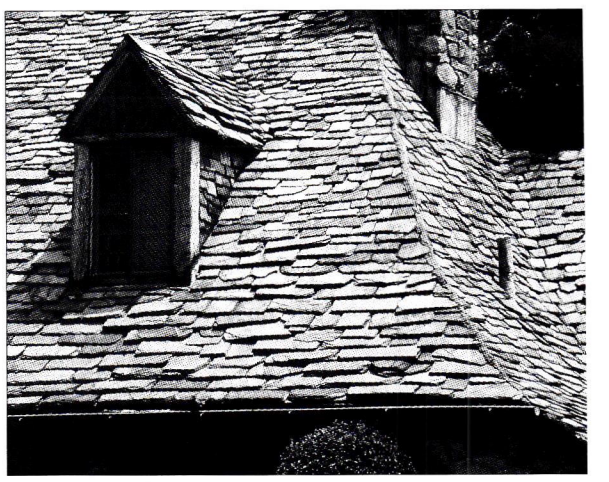
Custom fabricator of slate roofing, custom metalwork, standing-seam & flat-lock roofs; copper-lined box gutters & stop gutters; copper, lead-coated copper, galvanized, Terne II & Terne-coated stainless II materials; metal fabrication & installation; distributor of natural slate & clay tile. *Write in No. 3720*



ECHEGUREN SLATE supplied the black slate for this tower rooftop in California. Write in No. 7220

Echeguren Slate, Inc.
415-206-9343; Fax: 415-206-9353
www.echeguren.com
San Francisco, CA 94107

Importer & distributor of slate, sandstone & quartzite products; tiles from 6x6 in. to 24x24 in.; flagging, pavers, dimensional slabs & roofing; new natural slate, salvaged slates, slate-color matching; slate-roofing handbook $25. *Write in No. 7220*



GREENSTONE SLATE COMPANY specializes in graduated and textured roofs such as the one shown here. Write in No. 3770

Greenstone Slate Co., Inc.
802-867-2400; Fax: 802-867-2444
www.greenstoneslate.com
Dorset, VT 05251

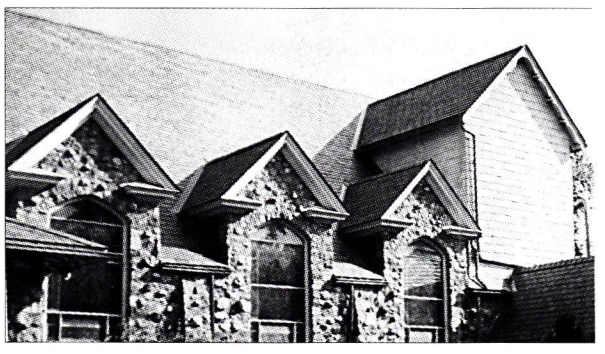
Quarrier of Vermont roofing slate in wide range of sizes colors & weights; slate matching, graduated roofs, blending & contrasting; all effects. *Write in No. 3770*

GT Products, Inc.
516-625-1870; Fax: 516-625-1226
www.gtproducts.com
Mineola, NY 11501

Manufacturer & importer of snowguards (two-pipe, three pipe & Gothic styles) for slate, metal & shingle roofs; copper aluminum, iron/steel & bronze; slate cutters, rippers & hammers; installation service. *Write in No. 819*

H.L. Forbes, Inc.
828-281-2777; Fax: 828-281-4020
35 Garfield Street
Asheville, NC 28803

Consultant & restorer of historic slate, tile & copper roofing systems; restorations & new installations. *Write in No. 219*



Vermont gray-black slate from HILLTOP SLATE adorns this building in Sturgis, Mich. Write in No. 9950

Hilltop Slate, Inc.
518-642-2270; Fax: 518-642-1220
www.hilltopslate.com
Middle Granville, NY 12849

Supplier of New York & Vermont natural roofing slate & flagstones; all colors, textures, sizes; semi-weathering & unfading shades; specialists in color matching & roofing slate for restoration; traditional slate-roofing tools. *Write in No. 9950*

Roof Tile & Slate Co.
800-446-0220; Fax: 972-242-1923
www.claytile.com
Carrollton, TX 75006

Reseller of salvage roof tile, specializing in slate; custom blending of clay tiles & used roofing slate; Pennsylvania bluestone interior flooring; specialty trim for historic projects; paving. *Write in No. 9560*

Scotia Slate Products, Ltd.
902-632-2989; Fax: 902-632-2290
www.scotiaslate.com
Kennetcook, NS, CANADA B0N 1P0

Supplier of natural slate for roofing, fireplaces, furniture,

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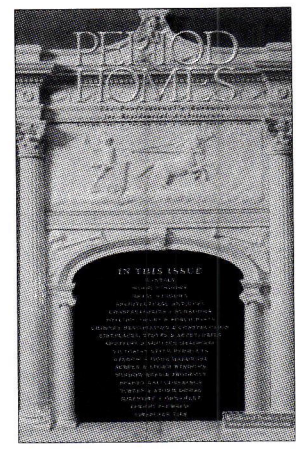

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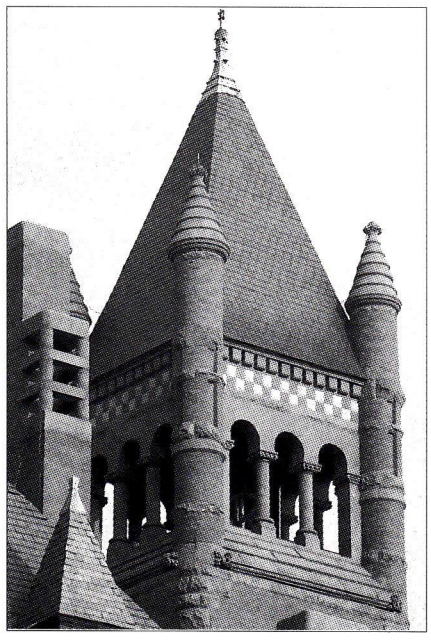
814-864-1918; Fax: 814-455-7823
www.slateandcopper.com
Erie, PA 16507

Supplier of slate & copper roofing; 16- & 20-oz. copper gutters & accessories; copper standing-seam, ridge cresting, dormers, sheets, nails, rivets & rain chains; new & salvaged slate-roofing materials. *Write in No. 8062*

* * *



SLATE INTERNATIONAL supplies slate roofing for residences as well as commerical and institutional projects such as the restoration of Glatfelter Hall at Gettysburg College, seen here. Write in No. 9340

Slate International, Inc.
301-952-0120; Fax: 301-952-0295
www.slateinternational.com
Wilmington, DE 19808

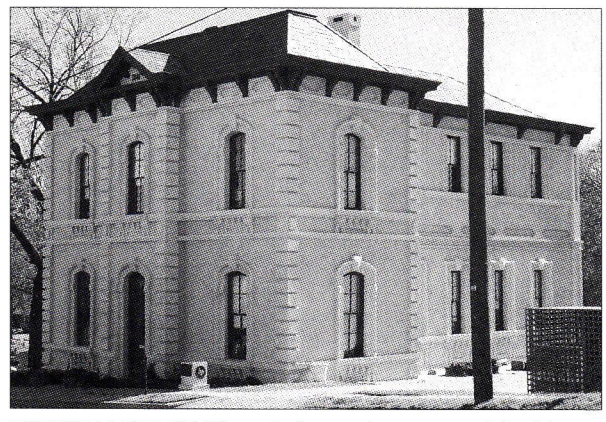
Distributor, importer & exclusive agent for roofing slate; domestic & imported; all colors; new natural slate; slate-color matching for repairs & restoration; fasteners & attachment systems; ridge vents for slate roofs. *Write in No. 9340*

* * *

Tile Roofs, Inc.
888-708-TILE; Fax: 708-479-7865
www.tileroofs.com
Chicago, IL 60628

Supplier of salvaged clay roofing tile & slate roofing; will match existing roofing for historic properties; installation services; tile-roof-repair contracting. *Write in No. 4570*

* * *



TILESEARCH, INC.'s roof-tile consulting services helped locate the slate required for this project.

TileSearch, Inc.
817-491-2444; Fax: 817-491-2457
www.tilesearch.net
Roanoke, TX 76262

Distributor & consultant service for new & used clay tile & slate roofing; exact matches or new substitutes & custom productions; technical advice & documents available; new natural slate & salvaged slate; slate-color matching for repa & restoration, roofing tools, slate fasteners & attachme systems.

* * *

Vande Hey-Raleigh Architectural Roof Tile
800-236-8453; Fax: 920-766-0776
www.vhr-roof-tile.com
Little Chute, WI 54140

Manufacturer of lightweight composite tile designed to loo like high-barrel Spanish-style tile & traditional slate; co crete & slate tile; flame retardant, mildew control; custo colors & shapes; salvaged roofing tile, including slate; insta lation services. *Write in No. 2840*

* * *

Virginia Slate Co.
888-VA-SLATE; Fax: 804-285-4442
www.virginiaslate.com
Richmond, VA 23219

Supplier of natural slate roofing & flooring in blue/blac gray, green & purple; large inventory; matching & sourcin wide variety of slate-roofing accessories: hammers, sla cutters, slate rippers & solid-copper nails; full architectur services. *Write in No. 933*

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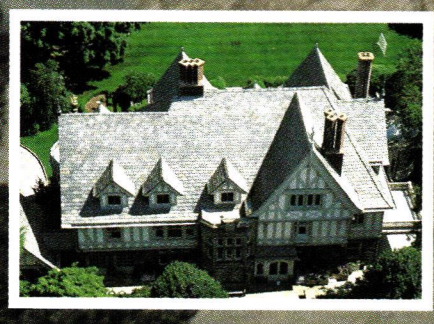

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BUYING GUIDE TO
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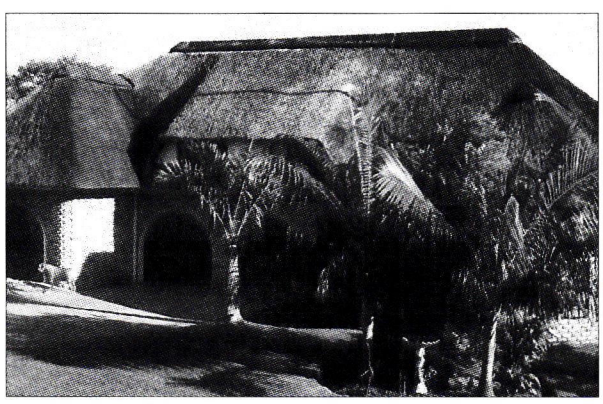
About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of ROOFING & ROOF SPECIALTIES from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



This Turkish-reed thatch roof was installed by A.C.E. THATCH & BAMBOO.

A.C.E. Thatch & Bamboo, Inc.
352-241-4944; Fax: 352-241-4945
www.acethatch.com
Clermont, FL 34711

Supplier, manufacturer, contractor, designer & importer of reed-, grass-, palm- & synthetic-thatching materials for all types of thatch-roof systems.

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Barber Lumber Sales
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P.O. Box 263
Alachua, FL 32616

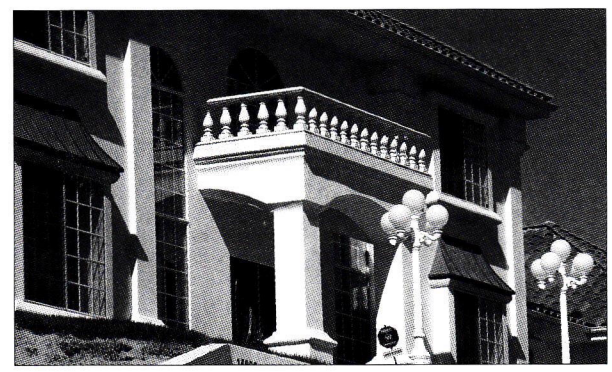
Supplier of longleaf heart-pine, cypress & oak boards & timber; virgin-growth cypress heart; shingle, clapboard & novelty siding; timber up to 24 in.sq., lengths to 48 ft.; special-order dimensions & lengths; wood shingles. *Write in No. 8074*

* * *

Benson Energy
801-273-1800; Fax: 801-277-1233
2940 East 4430 South
Salt Lake City, UT 84124

Supplier of standard & custom dampers; oversize & round; patented top-mounting damper clamps fasten to flue tiles & are controlled by cable from the firebox; can be used for animal, water, odor & energy control. *Write in No. 174*

* * *



The standing-seam bay-window canopies on this residence were fabricated by C&J METAL PRODUCTS from 16-oz. copper. Write in No. 596

C&J Metal Products
800-500-8660; Fax: 562-634-8823
www.cjmetals.com
Long Beach, CA 90805

Fabricator of custom architectural sheetmetal products; roof dormer vents, finials, spires, dormers, canopies, leaderheads & chimney tops; restoration & duplication of sheetmetal elements. *Write in No. 596*

* * *

These are some of the many models of chimney pots offered by THE CHIMNEY POT SHOPPE, which also supplies custom pieces. Write in No. 410

Chimney Pot Shoppe
724-345-3601; Fax: 724-345-8243
www.chimneypot.net
Avella, PA 15312

Supplier of unique terra-cotta chimney pots; new, antique & large American styles; hand-formed pots made to order for specific flue sizes & chimney heights; dragons, gargoyles & custom replications; cast-iron leader boxes. *Write in No. 410*

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Copper Craftsman
646-533-4355; Fax: 954-941-2382
www.copper-craftsman.com
Pompano Beach, FL 33062

Fabricator of copper sheetmetal roofing, domes, dormers, cornices, finials, cupolas, louvers, chimney caps, patina gutters & more. *Write in No. 746*

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CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

Fabricator of architectural sheetmetal using traditional metalworking skills & modern technology; spires, finials, weathervanes, dormers, cupolas, conductor heads, cornices, custom gutters, cladding, columns, chimney caps & more; in copper & lead-coated copper. *Write in No. 1490*

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Copperworks of Don Miller
877-633-9308; Fax: 909-445-0828
www.copperworks.net
Orange, CA 92869

Manufacturer of custom bronze & copper raingutt hardware for period styles; lists of other raingutt suppliers; green-patina formula for large exteri surfaces. *Write in No. 2000*

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Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & manufacturer of lighting, columns & capitals, cornices, railings, fences, newels, balusters planters, finials, street furnishings, fountains, lattices, brackets, spandrels, custom turnings, domes & canopies in cast iron, bronze & aluminum; restoration services & custom work. *Write in No. 1210*

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Historical Bricks
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Iowa City, IA 52245

Supplier of authentic antique street pavers, cobblestones, clinker brick & common brick; custom matching; roof tile; nationwide shipping. *Write in No. 191*

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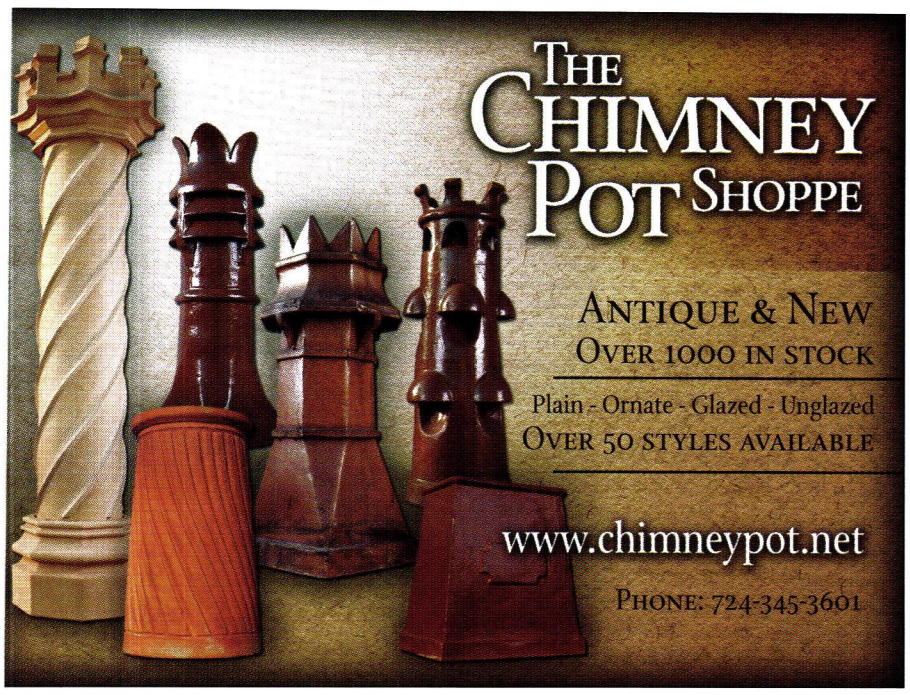

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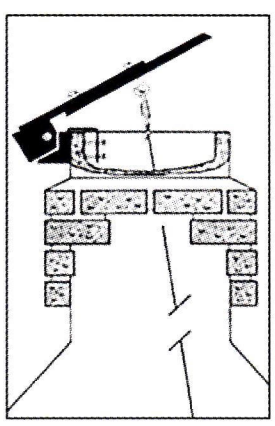

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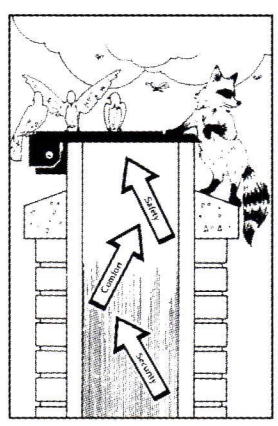
website: **bensonenergy.com**



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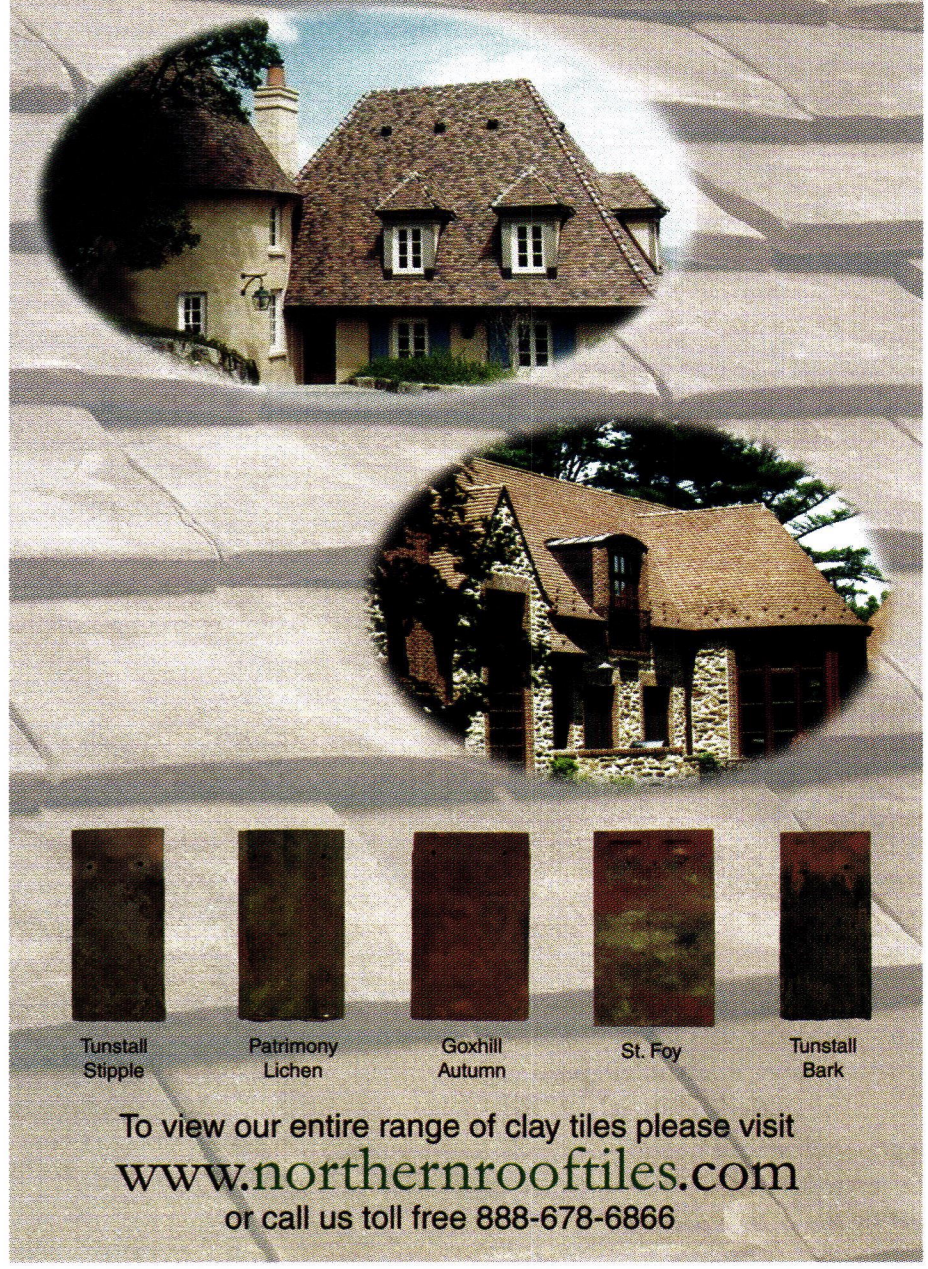

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BUYING GUIDE TO
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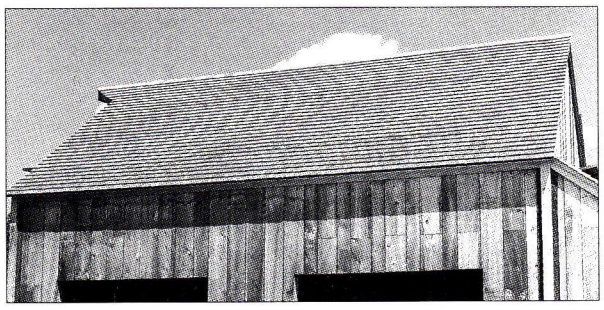

Roofing shakes made of Western red cedar and Alaska yellow cedar, shown here, are available in various sizes and shapes from ***LIBERTY CEDAR****. Write in No. 6530*

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www.libertycedar.com
West Kingston, RI 02892

Supplier of decay-resistant wood roofing & siding; tapersawn shakes, hand-split & resawn shakes; specializes in historic projects; many patterns; custom runs; in Western red cedar, Alaska yellow cedar, redwood, Douglas fir & mahogany. *Write in No. 6530*

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Masterchem Industries Inc.
866-774-6371; Fax: 636-942-1280
www.masterchem.com or www.kilz.com
Imperial, MO 63052

Manufacturer of Kilz brand primers with stain-blocking formula; can be covered with latex or oil-based paint; can be used as enamel undercoat.

* * *

New Concept Louvers
800-635-6448; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

Manufacturer of PVC-coated, aluminum or vinyl cupolas; stock or custom; full-bodied & silhouette weathervanes in variety of sizes & shapes; louvers, dormer vents, finials & spires. *Write in No. 1264*

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www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide roofing & sheetmetal contractor specializing in historic-restoration projects: custom architectural sheetmetal work; artificial patination of copper; standing-seam, slate, tile & other historic roofing; cornices, cupolas, snowguards. *Write in No. 8300*

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Normandy Imports, Ltd.
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www.normandyimports.com
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Importer of antique building materials, architectural & garden elements from France; antique & vintage roofing tile. *Write in No. 568*

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Custom-made clay ridge and hip tile supplied by NORTHERN ROOF TILE SALES COMPANY was used in the restoration of the Kruger Scott mansion in Newark, N.J. Write in No. 4040

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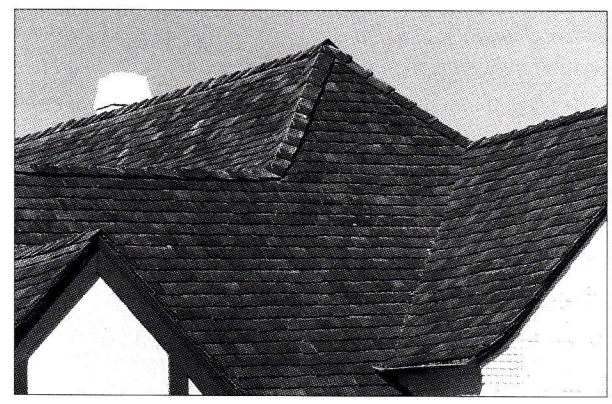
Manufacturer of roof shingles in 2 styles: Reinke Shake & Reinke 3-Tab Cover in aluminum in 7 colors & in copper; flashing & trim. *Write in No. 1346*

* * *



ROOF TILE & SLATE CO. used salvaged Ludowici tile for this roof in Fort Worth, Tex. *Write in No. 9560*

Roof Tile & Slate Co.
800-446-0220; Fax: 972-242-1923
www.claytile.com
Carrollton, TX 75006

Reseller of salvage roof tile, specializing in slate; custom blending of clay tiles & used roofing slate; Pennsylvania bluestone interior flooring; specialty trim for historic projects; paving. *Write in No. 9560*

* * *

Rutland Architectural Copperwork & Gutter
407-354-3611; Fax: 407-354-3951
5980 Lakehurst Drive
Orlando, FL 32819

Supplier of continuous half-round gutters; specializing in architectural copperwork; cast-copper scro hangers; gutters in 5-, 6- and 7-in. sizes; finials cupolas & chimney caps. *Write in No. 8061*

* * *

Sandell Mfg. Co.
800-283-3888; Fax: 205-263-1033
www.sandellmfg.com
Schenectady, NY 12303

Manufacturer of preformed metal flashing & roofing materials; ready-made lengths; aluminum, copper lead-coated copper, galvanized metal; metal roofing tile; caulking & joint sealants.

* * *

Salvaged clay tiles are TILE ROOFS' specialty. *Write in No. 4570*

Tile Roofs, Inc.
888-708-TILE; Fax: 708-479-7865
www.tileroofs.com
Chicago, IL 60628

Supplier of salvaged clay roofing tile & slate roofing; will match existing roofing for historic properties; installation services; tile roof-repair contracting. *Write in No. 4570*

* * *

U.S. Tile Company
909-737-0200; Fax: 909-734-9591
www.ustile.com
Corona, CA 92882

Manufacturer of clay roof tile; two profiles of lightweight tile; four traditional profiles of standard-weight tile; 25 natural colors & blends. *Write in No. 214*

* * *

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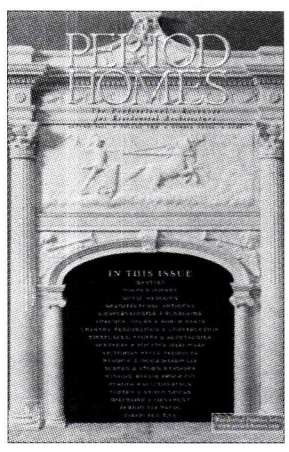

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Fax (904) 462-7037

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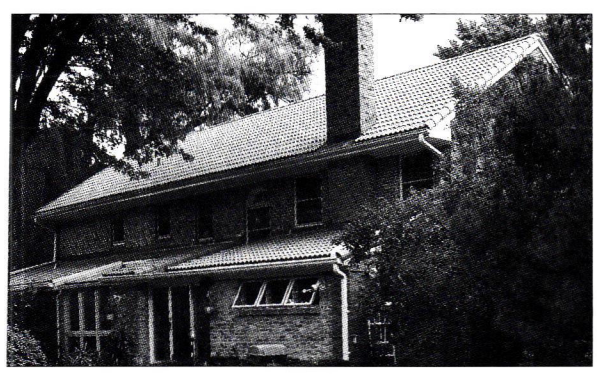
BUYING GUIDE TO ROOFING & SPECIALTIES



VANDE HEY-RALEIGH ARCHITECTURAL ROOF TILE's lightweight double Roman tile, in French Clay color, gives this home a European appearance. *Write in No. 2840*

Vande Hey-Raleigh Architectural Roof Tile
800-236-8453; Fax: 920-766-0776
www.vhr-roof-tile.com
Little Chute, WI 54140

Manufacturer of lightweight composite tile designed to look like high-barrel Spanish-style tile & traditional slate; concrete & slate tile; flame retardant, mildew control; custom colors & shapes; salvaged roofing tile, including slate; installation services. *Write in No. 2840*

* * *

Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad Street
Navasota, TX 77868

Manufacturer of historically-accurate millwork reproductions for interior & exterior applications; doors, gingerbread, mantels, gazebo parts, finials, cresting, fancy-cut shingles, stair parts, railings & porch parts, columns. *Write in No. 7120*

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BUYING GUIDE TO
GUTTERS & LEADER BOXES

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of GUTTERS & LEADER BOXES from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

American Eagle Roofing / Mayfield Mfg.
800-749-6061; Fax: 205-945-8704
www.mayfieldmfg.com
Birmingham, AL 35209

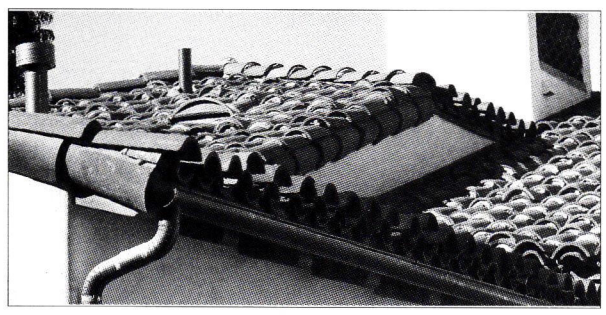
Manufacturer of lead-roofing systems designed to last up to 300 years; in standing-seam & metal-shingle roof types; cornices, sheetmetal, leader boxes, gutters & leaders. *Write in No. 403*

* * *

Berger Bros. Co.
800-523-8852; Fax: 215-355-7738
www.bergerbros.com
Feasterville, PA 19053

Manufacturer of historically-correct gutters in half-round single-bead roll-formed lengths up to 6 in.; double-bead roll-formed up to 8-in.; 16-20-oz. copper; K & Ogee configurations with straight back or roof apron up to 40 ft.; accessories; flashing, trim, eave boxes & leader boxes in ornamental & plain configurations.

* * *



These 16-oz. copper custom raingutters were fabricated by C&J METAL PRODUCTS and feature feature 3-in. downspouts and 5-in. half-round gutters. *Write in No. 596*

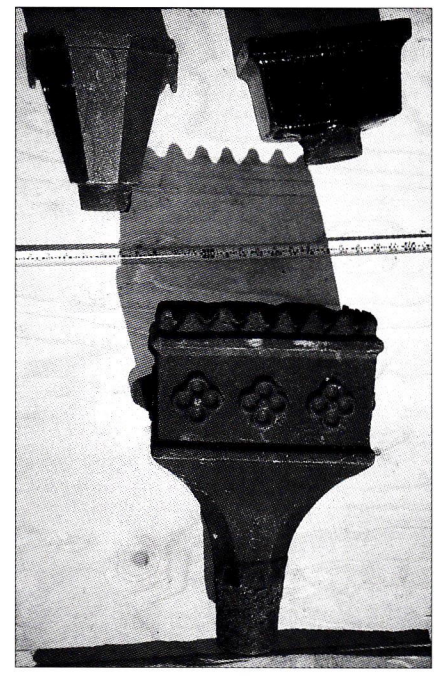
C&J Metal Products
800-500-8660; Fax: 562-634-8823
www.cjmetals.com
Long Beach, CA 90805

Fabricator of custom architectural sheetmetal products; roof dormer vents, finials, spires, dormers, canopies, leaderheads & chimney tops; restoration & duplication of sheetmetal elements. *Write in No. 596*

* * *

Chimney Pot Shoppe
724-345-3601; Fax: 724-345-8243
www.chimneypot.net
Avella, PA 15312

Supplier of unique terra-cotta chimney pots; new, antique & large American styles; hand-formed pots made to order for specific flue sizes & chimney heights; dragons, gargoyles & custom replications; cast-iron leader boxes. *Write in No. 410*



The CHIMNEY POT SHOPPE *offers antique cast-iron leader boxes as well as chimney pots. Write in No. 410*

* * *

Classic Gutter Systems, LLC
616-382-2700; Fax: 616-343-3141
www.classicgutters.com
Kalamazoo, MI 49003

Collecting rain is a work of art with this gutter system designed and manufactured by CLASSIC GUTTER SYSTEMS. *Write in No. 1280*

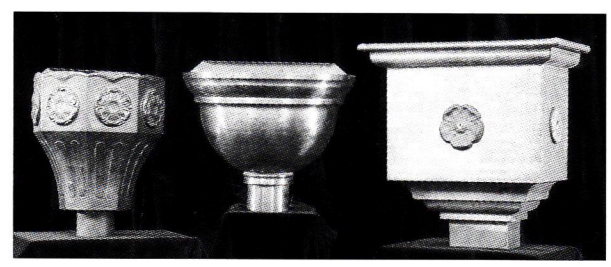
Manufacturer of oversized 5-, 6- & 8-in. seamless half-round guttering in 20-oz. copper & heavy-duty aluminum with baked-enamel finish; hidden nut-&-bolt adjustable hanger system; cast fascia brackets & decorative components in solid brass & aluminum. *Write in No. 1280*

* * *

Copper Craftsman
646-533-4355; Fax: 954-941-2382
www.copper-craftsman.com
Pompano Beach, FL 33062

Fabricator of copper sheetmetal roofing, domes, dormers, cornices, finials, cupolas, louvers, chimney caps, patina gutters & more. *Write in No. 746*

* * *



COPPERCRAFT offers a variety of historic leader boxes and will build to custom designs. *Write in No. 1490*

CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

Fabricator of architectural sheetmetal using traditional metalworking skills & modern technology; spires, finials, weathervanes, dormers, cupolas, conductor heads, cornices, custom gutters, cladding, columns, chimney caps & more; in copper & lead-coated copper. *Write in No. 1490*

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These decorative copper and bronze raingutters and brackets from THE COPPERWORKS OF DON MILLER are designed to complement a variety of period styles. *Write in No. 2000*

Copperworks of Don Miller
877-633-9308; Fax: 909-445-0828
www.copperworks.net
Orange, CA 92869

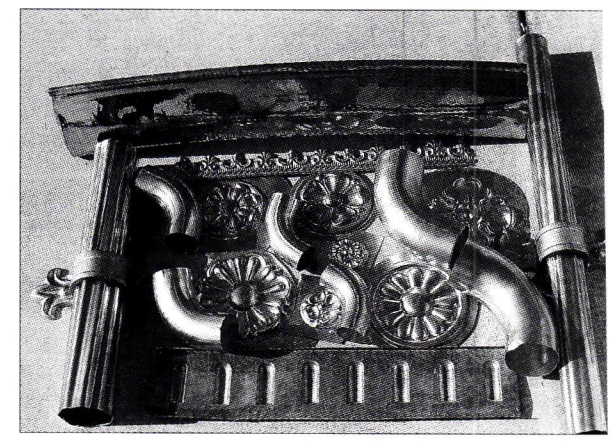
Manufacturer of custom bronze & copper raingutter hard ware for period styles; lists of other raingutter supplier green-patina formula for large exterior surfaces. *Write in N 2000*

* * *

Custom-Bilt Metals
800-826-7813; Fax: 626-454-4785
www.custombiltmetals.com
So. El Monte, CA 91733

Manufacturer & supplier of standing-seam, shake, shingle & tile roofs in galvanized, painted steel, aluminum & copper leader boxes, gutters & leaders. *Write in No. 217*

* * *



This photo shows a sampling of the custom copper work, including gutters and leader boxes, which are created by HANS LIEBSCHER CUSTOM COPPER WORKS & SHEET METAL. *Write in No. 189*

Hans Liebscher Custom
Copper Works & Sheet Metal, Inc.
760-471-5114; Fax: 760-471-7884
www.hansliebschercopperwks.com
San Marcos, CA 92079

Fabricator of copper sheetmetal ornament & roofing; horizontal-radius curved gutters, stampings, gargoyles, leader heads, weathervanes & finials, ornamental twisted downspouts, cast-brass gutter hardware, smooth downspout elbows. *Write in No. 189*

* * *

Metal-Fab Manufacturing, LLC
800-863-8322; Fax: 410-799-9913
www.met-fab.com
Jessup, MD 20794

Manufacturer of metal roofing products; architectural & structural roofing panels, metal shingles, trim, snap-on coping & gravel stops; standing-seam, square-batten, flush-panel & metal shingle roofing; alumninum, copper, lead-coated copper, galvanized, painted steel, Terne II, Terne-coated stainless II & zinc; custom cornices, leader boxes, gutters & leaders. *Write in No. 192*

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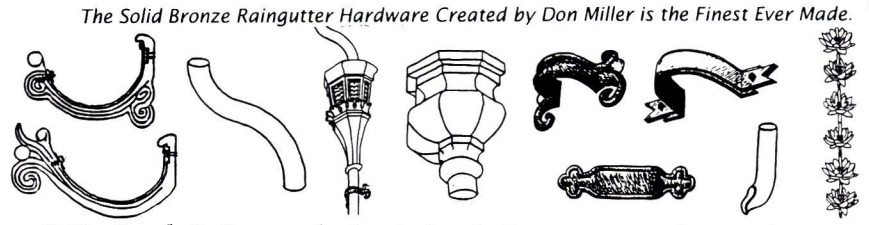

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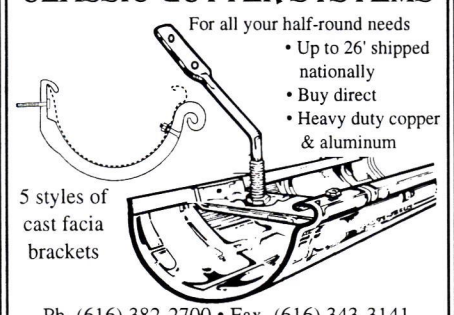

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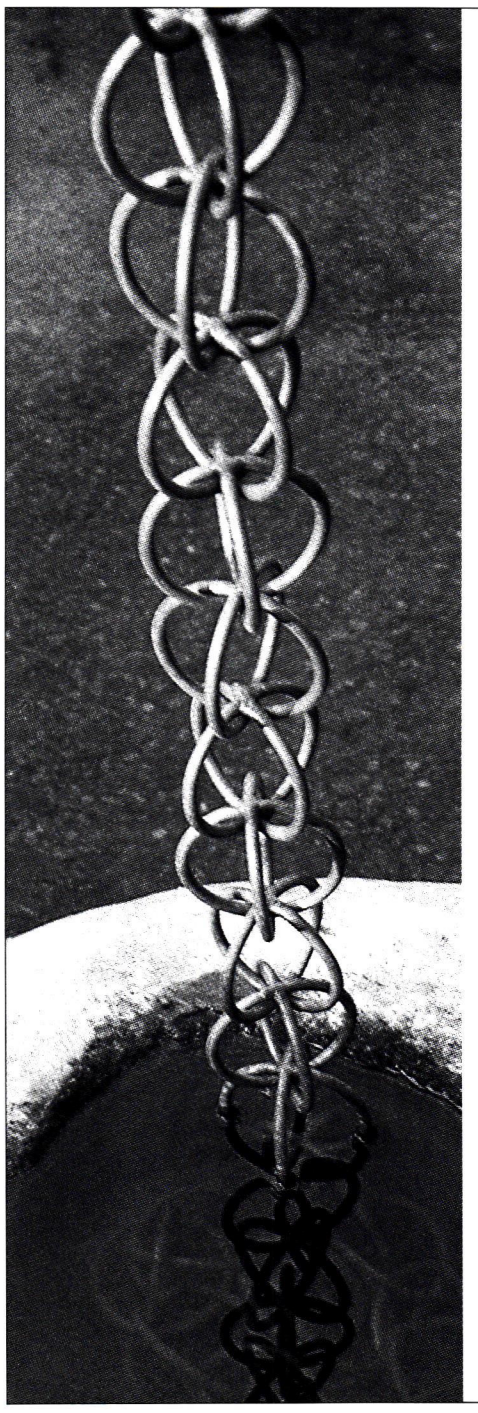

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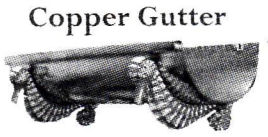

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www.pcraingutter.com
Park City, UT 84068

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Rutland Architectural Copperwork & Gutter
407-354-3611; Fax: 407-354-3951
5980 Lakehurst Drive
Orlando, FL 32819

Supplier of continuous half-round gutters; specializing in architectural copperwork; cast-copper scroll hangers; gutters in 5-, 6- and 7-in. sizes; finials, cupolas & chimney caps. *Write in No. 8061*

* * *

Slate and Copper Sales Co.
814-864-1918; Fax: 814-455-7823
www.slateandcopper.com
Erie, PA 16507

Supplier of slate & copper roofing; 16- & 20-oz. copper gutters & accessories; copper standing-seam, ridge cresting, dormers, sheets, nails, rivets & rain chains; new & salvaged slate roofing materials. *Write in No. 8062*

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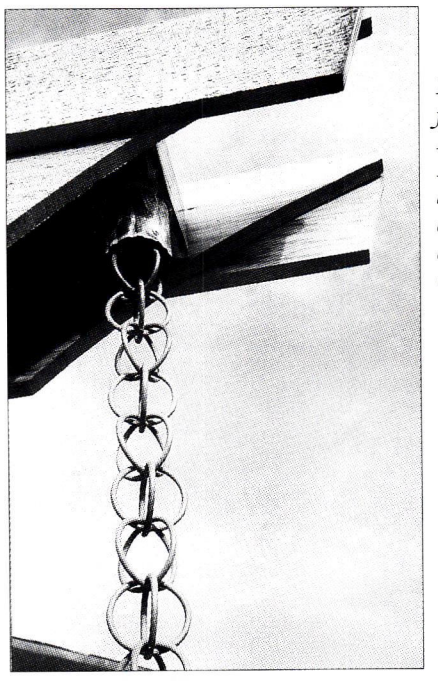
Susan Hebert Imports
503-248-1111; Fax: 503-248-0275
www.ecobre.com
Portland, OR 97209

Importer of handmade solid-copper gutter chains & rain cups; may also be used as garden water features. *Write in No. 304*



Rain chains from SUSAN HEBERT IMPORTS offer an attractive alternative to a gutter downspout. Write in No. 304

* * *

BUYING GUIDE TO SKYLIGHTS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of SKYLIGHTS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

This hipped-style historic skylight with wire-reinforced glass was custom-designed and installed by CHARLES RIVER RESTORATION in a Denver, Colo., residence.

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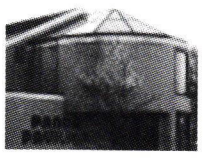
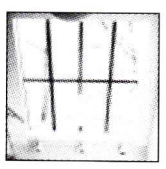


Glass Panel Systems



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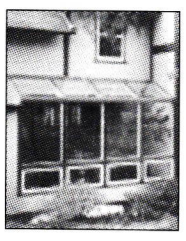

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Website: www.circleredmont.com

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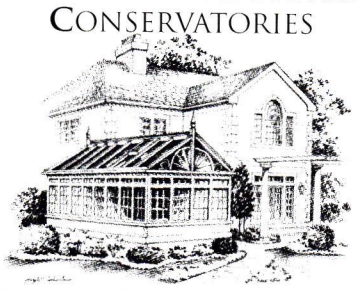

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www.creativeconservatories.com

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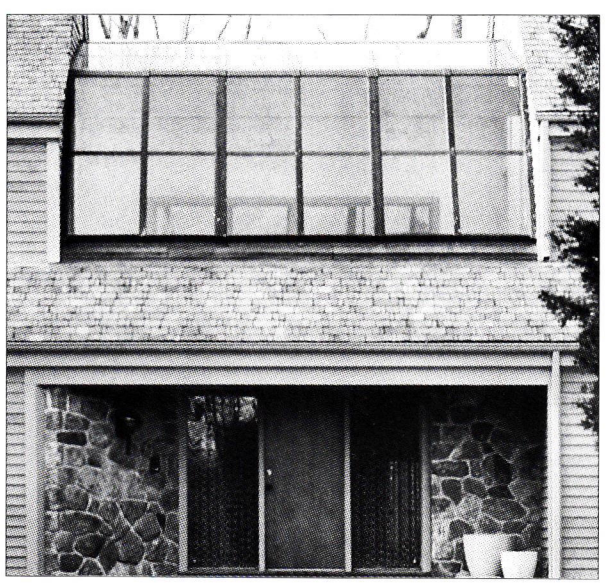
Charles River Restoration Co.
508-435-8540; Fax: 508-435-5494
P.O. Box 390
Hopkinton, MA 01748

Custom fabricator of historic skylights for flat & sloped roofs; custom copper bulkheads; flat-panel, lean-to or single-slope skylights; glass, double-glazed & wire-reinforced glazing; copper, lead-coat copper & terne-stainless framing.

* * *



CIRCLE REDMONT provides a range of glass products including custom skylights such as this one. Write in No. 379

Circle Redmont, Inc.
800-358-3888; Fax: 321-259-7237
www.circleredmont.com
Melbourne, FL 32940

Manufacturer of structurally-engineered frames of aluminum, steel, precast concrete & cast iron, prefabricated & preglazed with glass block, glass pavers, glass bullets or composite laminate glass; specialties include metal & glass stair treads, landings, spiral, curved & straight metal stairs, gazebos, skylights & more. *Write in No. 379*

* * *

CS CONSERVATORIES' Solarite line of skylights is available in many different styles. Write in No. 454

CS Conservatories
800-873-3966; Fax: 610-317-0582
www.creativeconservatories.com
Hellertown, PA 18055

Designer & manufacturer of conservatories & solariums; framed in wood using mortise-&-tenon joinery; high-performance insulated glazing available; optional cedar, mahogany or aluminum exterior capping; custom & standard details; skylights include arch, cone, dome, flat panel, lean-to, multiple-unit, operating, ventilating & abstract; porch enclosures. *Write in No. 454*

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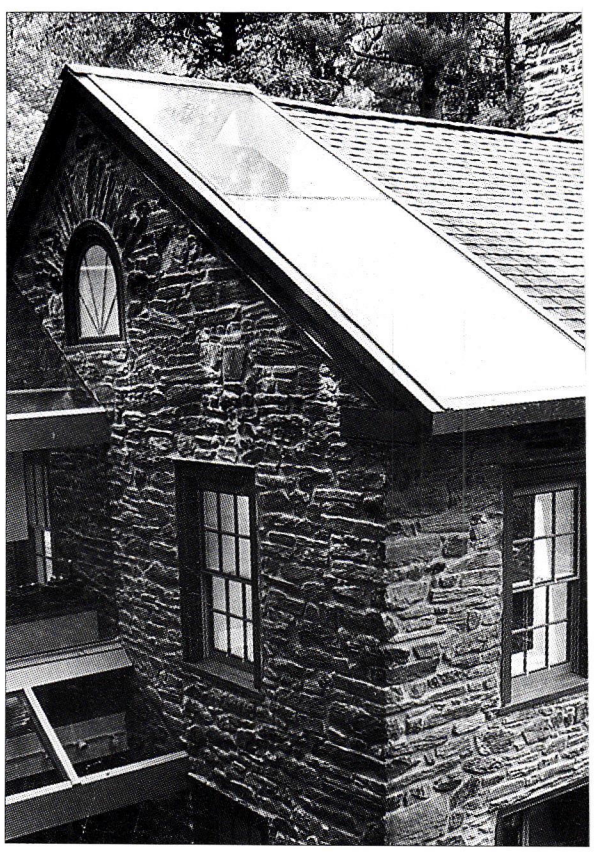

FIORE SKYLIGHTS supplied the skylights for this residence in Gladwynne, Pa.

Fiore Skylights, Inc.
856-346-0118; Fax: 856-346-9332
www.fioreskylights.com
Somerdale, NJ 08083

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* * *

Glass House
800-222-3065; Fax: 860-974-1173
50 Swedetown Road
Pomfret Center, CT 06259

Designer, manufacturer & installer of conservatories, solariums, glass-roof systems & specialty skylights; diverse choice of materials & finishes; ornamental metalwork & copper-clad options; numerous glazing options; true divided-lite windows & doors, variable trim enhancements & accessories. *Write in No. 1870*

* * *

Tanglewood Conservatories, Ltd.
800-229-2925; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

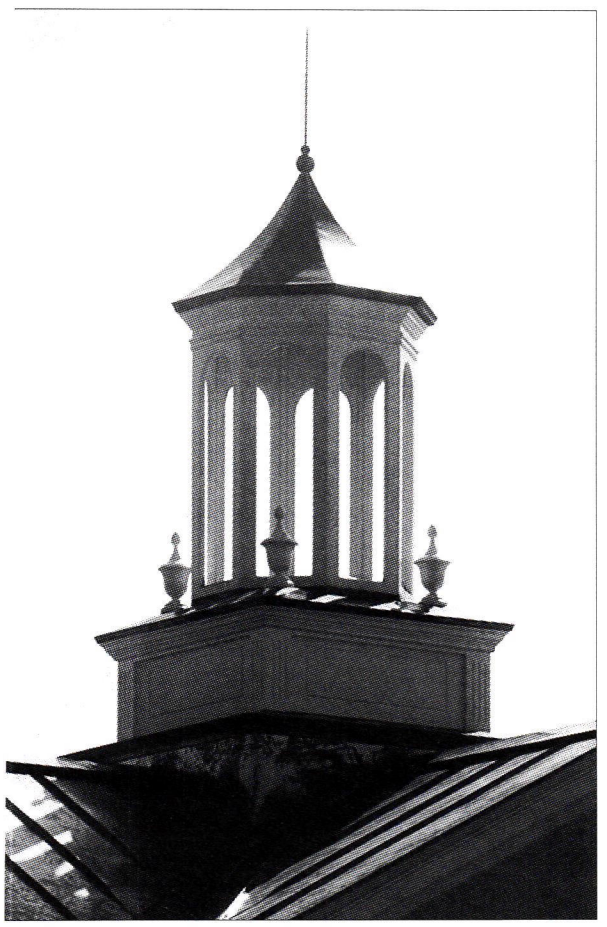
Designer, manufacturer & installer of hand-crafted traditional wood conservatories, skylights, roof lanterns & other glass architecture; high-end details, custom designs & premium-grade construction using Honduras mahogany; high-performance insulated glass, solid-brass hardware, true divided-lite windows & doors, ornamental castings & discrete ventilation & shading systems. *Write in No. 8270*

* * *

BUYING GUIDE TO CUPOLAS

About This Buying Guide

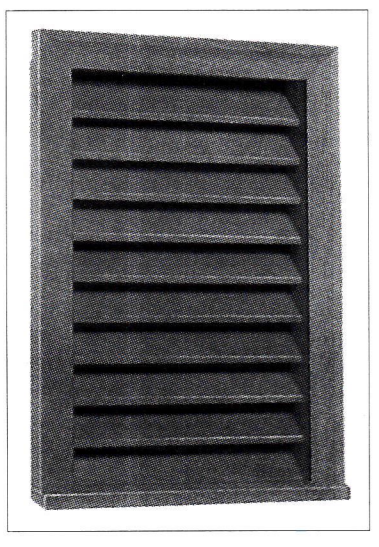
To create this Buying Guide, the Editors contacted suppliers of CUPOLAS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



ARCHITECTURAL ACCENTS offers a variety of products, including components for cupolas, custom cupolas, as shown here, and steeples.

Architectural Accents
212-645-9430; Fax: 212-645-3717
155 West 26 Street
New York, NY 10001

Designer & custom fabricator of interior & exterior architectural ornament; cornices, cupolas, brackets, statuary & columns.



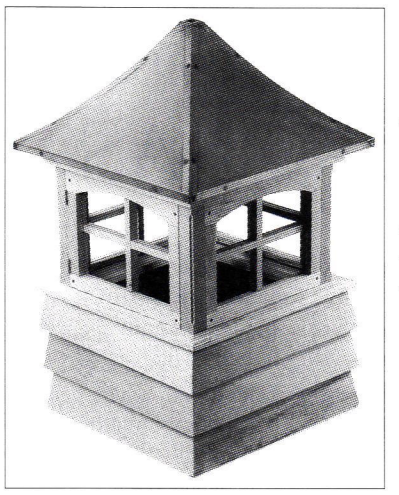
AWSCO manufactures both custom and standard redwood louver vents, as shown here, as well as other cupola components.

AWSCO Millwork
888-472-9726; Fax: 937-263-6542
www.awsco.com
Dayton, OH 45427

Manufacturer of decorative millwork, louvered vents & custom-shaped windows; full-round, half-round, octagon, oval, elliptical, quarter-round, cathedral, springline, rectangular, Palladian, & more; stock & custom; wood & vinyl; for use independently or in cupolas.

Classic Architectural Specialties
800-662-1221; Fax: 972-552-9054
www.casdesign.com
Forney, TX 75126

Supplier of architectural components; complete packages for exteriors, millwork to street lights; interior/exterior columns & capitals in all Classical orders; mantel & novelty columns in urethane, resin, wood, fiberglass; cornice moldings, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, brackets & corbels in polymer; cupolas, benches, weathervanes, gazebos & more. *Write in No. 4200*



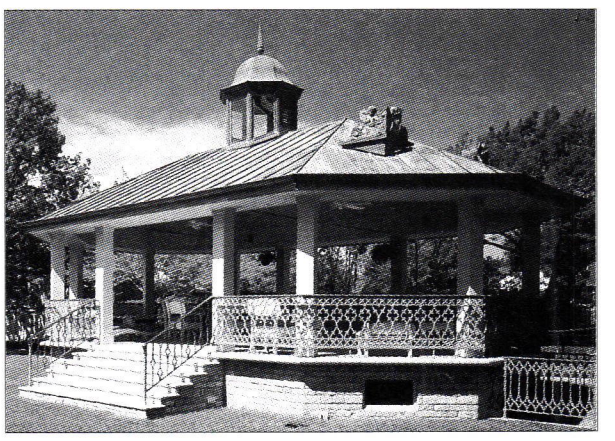
The Greenwich windowed cupola, from CONNECTICUT COUNTRY CUPOLAS, is available in eight sizes ranging from 22x22 in. to 60x60 in.

Connecticut Country Cupolas
866-428-7652; Fax: 203-748-4875
www.ctcountrycupolas.com
Danbury, CT 06810

Distributor of hand-crafted cupolas; 68 styles in both windowed & louvered designs; 16-oz. copper roofs atop Northern white pine; complete installation guide included; weathervanes & finials.

Copper Craftsman
646-533-4355; Fax: 954-941-2382
www.copper-craftsman.com
Pompano Beach, FL 33062

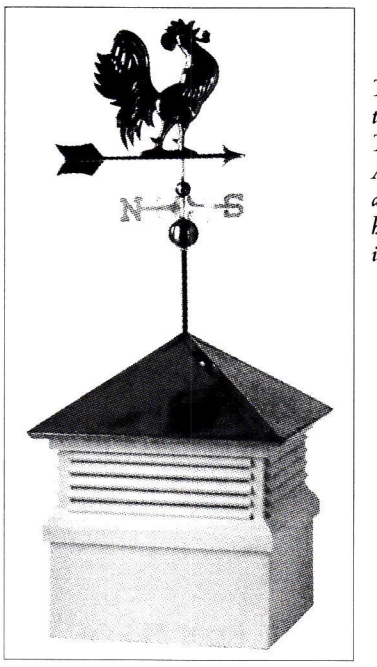
Fabricator of copper sheetmetal roofing, domes, dormers, cornices, finials, cupolas, louvers, chimney caps, patina gutters & more. *Write in No. 746*



The cupola, standing-seam panels, and rain gutters on this building were created using pre-weathered copper from COPPERCRAFT. Write in No. 1490

CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

Fabricator of architectural sheetmetal using traditional metalworking skills & modern technology; spires, finials, weathervanes, dormers, cupolas, conductor heads, cornices, custom gutters, cladding, columns, chimney caps & more; in copper & lead-coated copper. *Write in No. 1490*



The "Jefferson" copper-top cupola from CUSTOM HOME ACCESSORIES is avaliable in a range of heights, from 19 to 49 in. Write in No. 527

Custom Home Accessories
800-265-0041; Fax: 916-362-0410
www.mailboxes.info
Sacramento, CA 95826

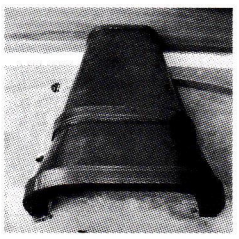
Distributor of copper & cast-aluminum full-bodied & silhouette weathervanes, copper & brass finials & roof caps; address plaques, street signs, cupolas & mailboxes. *Write in No. 527*

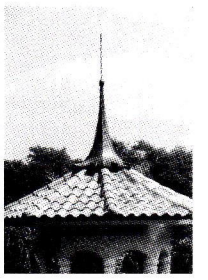
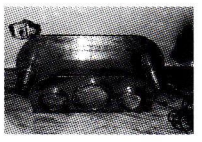
HANS LIEBSCHER CUSTOM COPPER WORKS AND SHEET METAL's historic-reproduction copper cupola with copper shingles stands approximately 10 ft. tall. Write in No. 189

Hans Liebscher
Custom Copper Works & Sheet Metal, Inc.
760-471-5114; Fax: 760-471-7884
www.hansliebschercopperwks.com
San Marcos, CA 92079

Fabricator of copper sheetmetal ornament & roofing; horizontal-radius gutters, stampings, gargoyles, leader heads, weathervanes & finials, ornamental twisted downspouts, cast-brass gutter hardware, smooth spout elbows. *Write in No. 189*

Copper Craftsman, Inc.



www.copper-craftsman.com

e-mail amin@copper-craftsman.com

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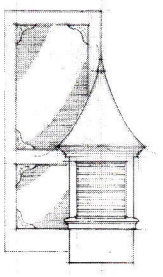
WRITE IN NO. 746

ARCHITECTURAL ACCENTS

Cupolas
Belfries
Steeples
Wood Screen Doors



(540) 943-5888 www.woodscreendoors.com www.cupolaconstruction.com

WRITE IN NO. 241

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"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes.'

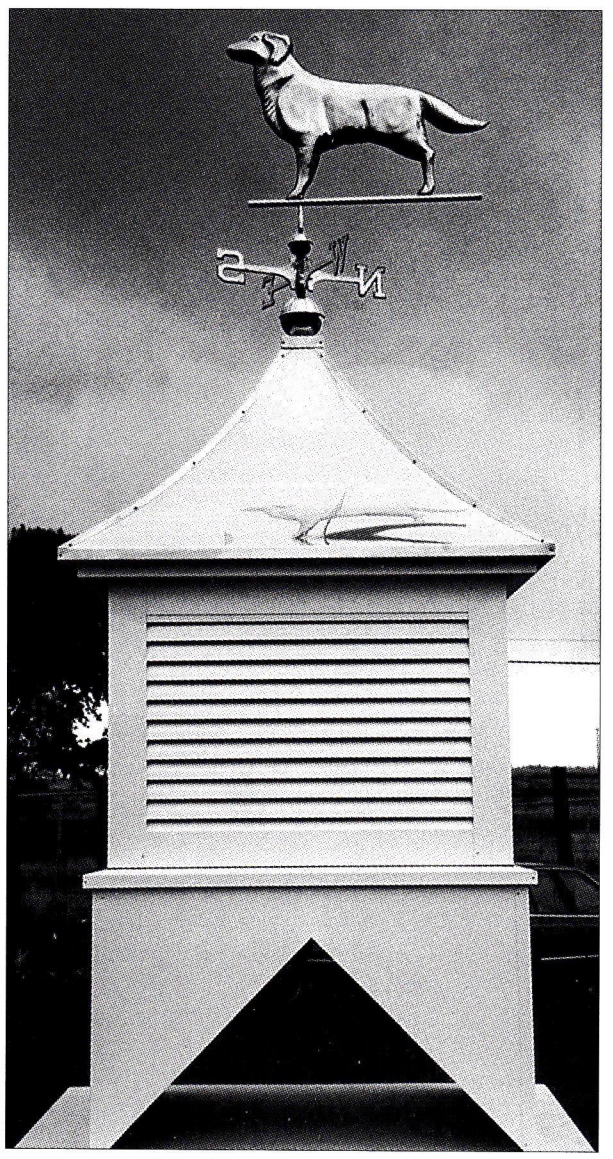
The Editors

BUYING GUIDE TO CUPOLAS

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & manufacturer of lighting, columns & capitals, cornices, railings, fences, newels, balusters, planters, finials, street furnishings, fountains, lattices, brackets, spandrels, custom turnings, domes & canopies in cast iron, bronze & aluminum; restoration services & custom work. *Write in No. 1210*

* * *



The "Jamestown" cupola from NEW CONCEPT LOUVERS features a pagoda roof and square base; the canine weathervane, also by the firm, is an extra. Write in No. 1264

New Concept Louvers
800-635-6448; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

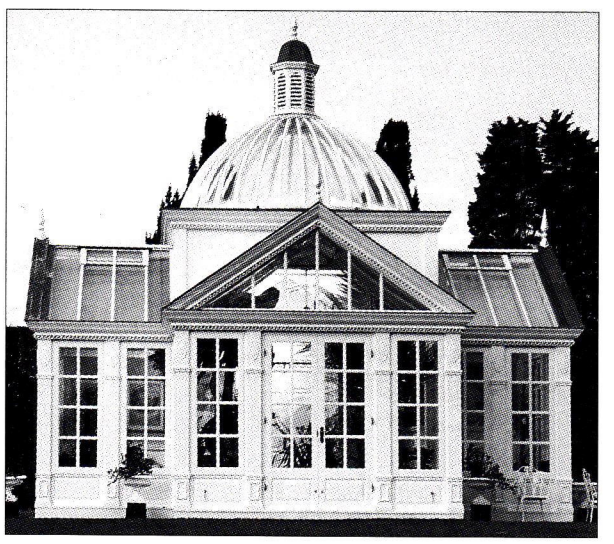
Manufacturer of PVC-coated, aluminum or vinyl cupolas; stock or custom; full-bodied & silhouette weathervanes in variety of sizes & shapes; louvers, dormer vents, finials & spires. *Write in No. 1264*

* * *

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide roofing & sheetmetal contractor specializing in historic-restoration projects; custom architectural sheet-metal work; artificial patination of copper; standing-seam, slate, tile & other historic roofing; cornices, cupolas & snowguards. *Write in No. 8300*

* * *



OAK LEAF CONSERVATORIES frequently incorporates cupolas and glass domes into its conservatory designs. Write in No. 6860

Oak Leaf Conservatories
800-360-6283; Fax: 404-250-6283
876 Davis Drive
Atlanta, GA 30327

Designer, custom fabricator & installer of conservatories using traditional skills of British designers & craftsmen; premium materials such as mahogany & true divided-lite double glazing; conservatories may be used as room additions or freestanding garden rooms; glass domes & cupolas can be incorporated into designs. *Write in No. 6860*

* * *

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011

Manufacturer of historic reproductions of classic Victori lawn & garden ornament in bronze, aluminum & iro planters, benches, fountains, columns, street lighting, cup las. *Write in No. 3240*

* * *

Rutland Architectural Copperwork & Gutter
407-354-3611; Fax: 407-354-3951
5980 Lakehurst Drive
Orlando, FL 32819

Supplier of continuous half-round gutters & architectur copperwork; cast-copper scroll hangers; gutters in 5-, 6- ar 7-in. sizes; finials, cupolas & chimney caps. *Write in No. 806*

* * *

Talladega Foundry & Machine Co., Inc.
256-362-0056; Fax: 256-362-6880
www.talladegafoundry.com
Talladega, AL 35160

Manufacturer & custom fabricator of ornamental met castings; planters & urns in cast iron & cast aluminun furniture & outdoor accessories, fountains, outdoor lightin columns, cupolas, cresting & more. *Write in No. 201*

* * *

Tennessee Fabricating Co.
901-725-1548; Fax: 901-725-5954
www.tnfab.com
Memphis, TN 38104

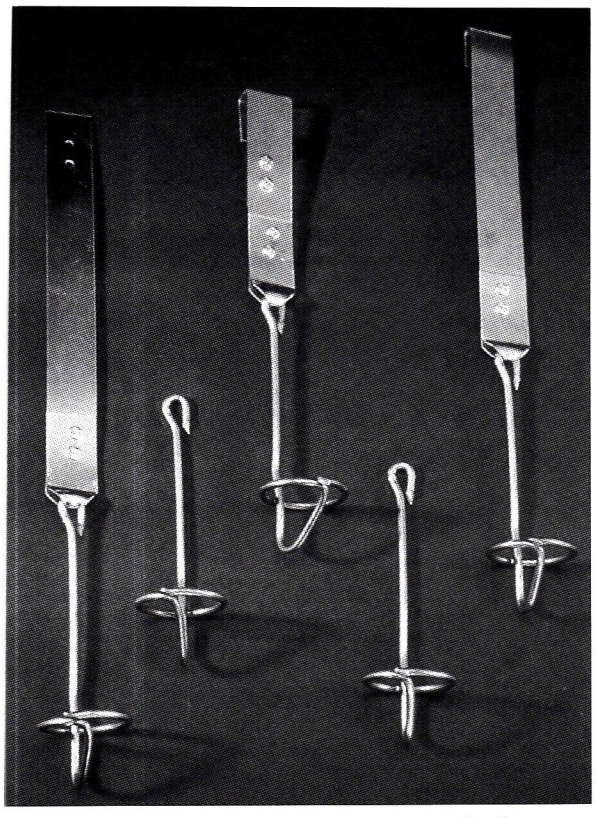
Wholesale supplier of ornamental metal castings & forgings aluminum & cast iron; posts & finials for mailboxes; meta stair parts; balusters & railings, newel posts; parts for foun tains & cupolas; grates, grilles & cresting; sells to fabricator only. *Write in No. 5180*

* * *

BUYING GUIDE TO
WEATHERVANES, FINIALS & SNOWGUARDS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of WEATHERVANES, FINIALS & SNOWGUARDS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



ALPINE SNOWGUARDS manufactures pipe-style, clamp-to-the-seam, and, pictured here, pad-style snowguards. Write in No. 758

Alpine Snowguards
888-766-4273; Fax: 888-766-9994
www.alpinesnowguards.com
Stowe, VT 05672

Supplier of snowguards for slate & metal roofs; copper pad-style & brass or aluminum pipe-style; free advice & layout patterns for avalanching-snow problems. *Write in No. 758*

* * *

Architectural Iron Designs, Inc.
800-784-7444; Fax: 201-222-7767
www.archirondesign.com
Jersey City, NJ 07306

Importer & distributor of ornamental steel & aluminum balusters & newel posts, components for gates, fences, railings, balconies, grilles, weathervanes, furniture & decorative accessories; exclusive distributor for B. Rourke & Co. *Write in No. 7950*

* * *

C&J Metal Products
800-500-8660; Fax: 562-634-8823
www.cjmetals.com
Long Beach, CA 90805

Fabricator of custom architectural sheetmetal products; roof dormer vents, finials, spires, dormers, canopies, leaderheads & chimney tops; restoration & duplication of sheetmetal elements. *Write in No. 596*

* * *

Copper Craftsman
646-533-4355; Fax: 954-941-2382
www.copper-craftsman.com
Pompano Beach, FL 33062

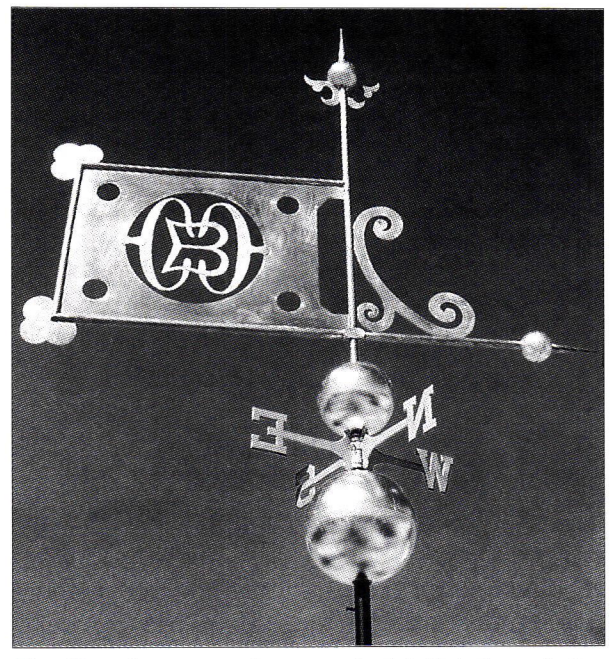
Fabricator of copper sheetmetal roofing, domes, dormers, cornices, finials, cupolas, louvers, chimney caps, patina gutters & more. *Write in No. 746*

* * *

Copper House, The
800-281-9798; Fax: 603-736-4921
www.thecopperhouse.com
Epsom, NH 03234

Manufacturer, custom fabricator & distributor of copper & brass lighting, copper weathervanes, copper & brass custom finials. *Call for more information*

* * *



This 48-in. banneret weathervane with gilt balls is the work of CROSSWINDS WEATHERVANES.

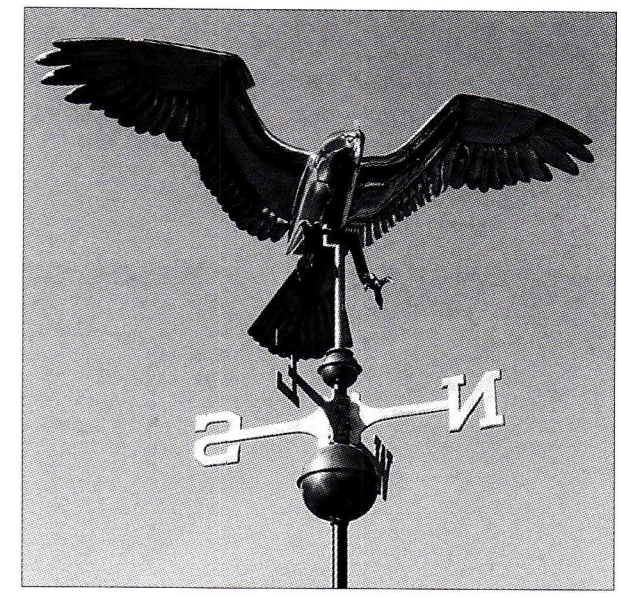
Crosswinds Weathervanes
401-253-0344; Fax: 401-253-2830
www.netvanes.com
Bristol, RI 02809

Manufacturer of full-bodied, swell-bodied, silhouette & other weathervanes in all materials; copper, aluminum, iron/steel, bronze, brass, wood, stainless, glass & gold leaf; custom & stock designs; restoration & replicas; gilding & patination; finials, cupolas, turret caps, antique lightning rods; tools, supplies & books for making weathervanes.

* * *

Custom Home Accessories
800-265-0041; Fax: 916-362-0410
www.mailboxes.info
Sacramento, CA 95826

Distributor of copper & cast-aluminum full-bodied & silhouette weathervanes, copper & brass finials & roof caps; address plaques, street signs, cupolas & mailboxes. *Write in No. 527*



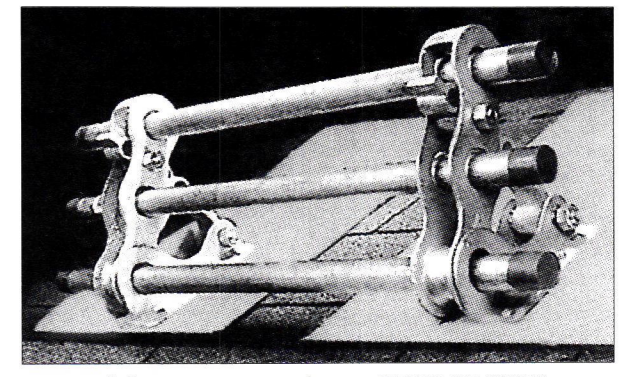
This polished-copper Osprey weathervane, created by CUSTOM HOME ACCESSORIES, has a 38-in. wingspan. Write in No. 527

* * *

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of garden ornament, fountains (free-standing & wall-mounted), statuary, columns & capitals, urns, planters, furniture, weathervanes & accessories in lead, aluminum, natural & cast stone, iron & bronze; custom work. *Write in No. 4390*

* * *



Two- and three-pipe snowguards from GT PRODUCTS are adjustable to any pitch. Write in No. 819

GT Products, Inc.
516-625-1870; Fax: 516-625-1226
www.gtproducts.com
Mineola, NY 11501

Manufacturer & importer of snowguards (two-pipe, three-pipe & Gothic styles) for slate, metal & shingle roofs; copper, aluminum, iron/steel & bronze; slate cutters, rippers & hammers; installation service. *Write in No. 819*

* * *

Hans Liebscher
Custom Copper Works & Sheet Metal, Inc.
760-471-5114; Fax: 760-471-7884
www.hansliebschercopperwks.com
San Marcos, CA 92079

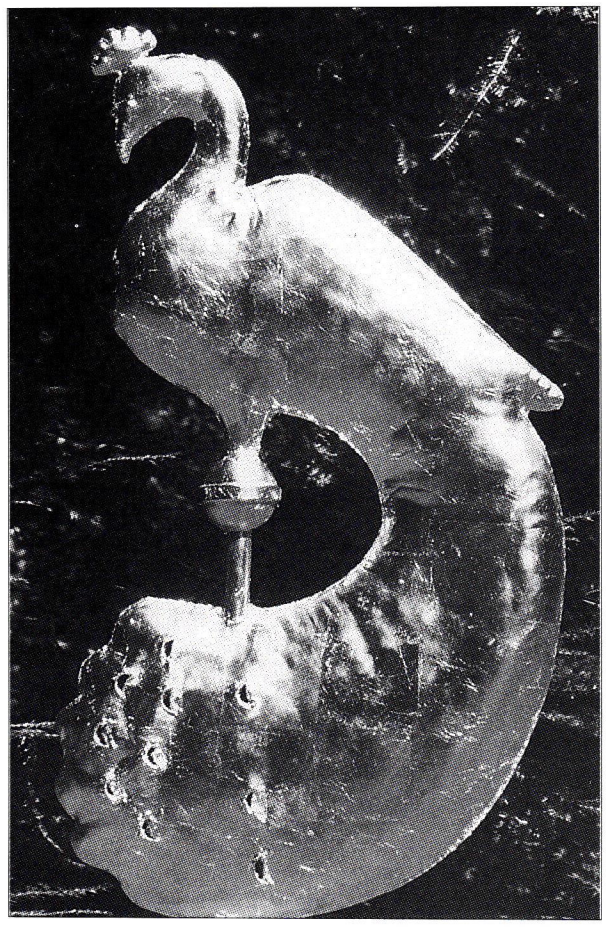
Fabricator of copper sheetmetal ornament & roofing; horizontal-radius curved gutters, stampings, gargoyles, leader heads, weathervanes & finials, ornamental twisted downspouts, cast-brass gutter hardware, smooth downspout elbows. *Write in No. 189*

* * *

BUYING GUIDE TO
WEATHERVANES, FINIALS & SNOWGUARDS

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & manufacturer of lighting, columns & capitals, cornices, railings, fences, newels, balusters, planters, finials, street furnishings, fountains, lattices, brackets, spandrels, custom turnings, domes & canopies in cast iron, bronze & aluminum; restoration services & custom work. *Write in No. 1210*



IVES WEATHERVANES specializes in hand-formed animal weathervanes, such as this dramatic peacock.

Ives Weathervanes
413-339-8534; Fax: Same as phone plus *51
30 Forget Rd.
Hawley, MA 01339

Custom fabricator of full-bodied, swell-bodied & silhouette copper & bronze weathervanes; 3-D copper animals; standard & custom designs; gilding available.

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

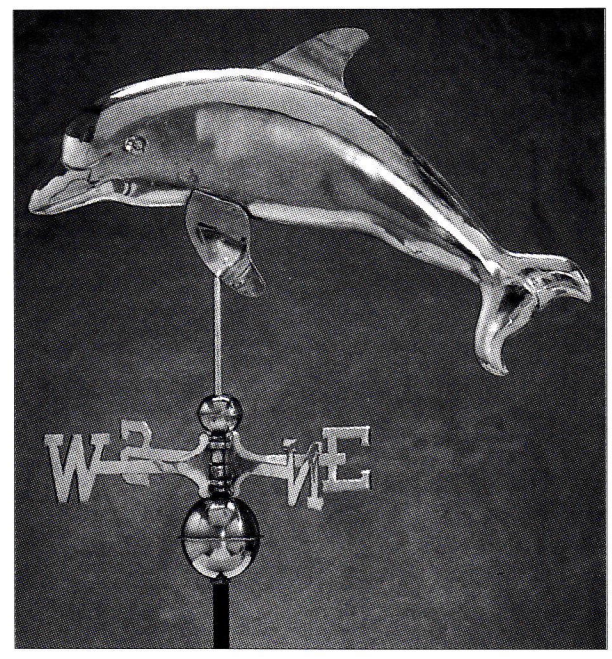
Manufacturer of hand-forged steel & cast-brass/bronze functional & dummy straps, straight- or curved-strap hinges, HL hinges, bolts, latches, pulls, locks, hooks, knockers & sash locks; weathervanes; custom restoration & reproduction. *Call for more information*

New Concept Louvers
800-635-6448; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

Manufacturer of PVC-coated, aluminum or vinyl cupolas; stock or custom; full-bodied & silhouette weathervanes in variety of sizes & shapes; louvers, dormer vents, finials & spires. *Write in No. 1264*

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide roofing & sheetmetal contractor specializing in historic-restoration projects: custom architectural sheetmetal work; artificial patination of copper; standing-seam, slate, tile & other historic roofing; cornices, cupolas, snowguards. *Write in No. 8300*



Weathervane created by SIGN OF THE CRAB features a leaping dolphin.

Sign of the Crab
916-638-2722; Fax: 916-638-2725
www.signofthecrab.com
Rancho Cordova, CA 95742

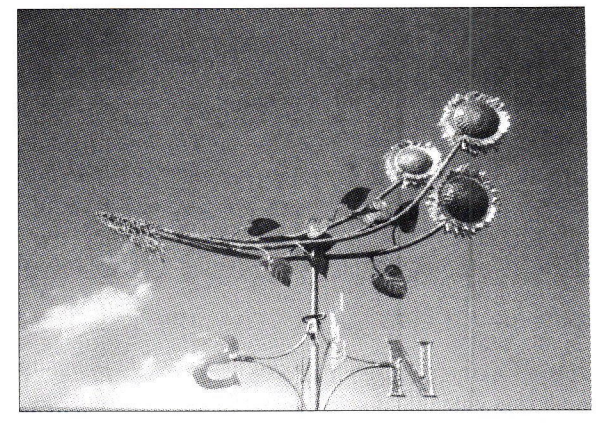
Distributor of solid-brass door hardware & trim, plumbing fittings, faucets & bath & shower accessories; traditional copper weathervanes; antique, Victorian & modern styles.

Talladega Foundry & Machine Co., Inc.
256-362-0056; Fax: 256-362-6880
www.talladegafoundry.com
Talladega, AL 35160

Manufacturer & custom fabricator of ornamental metal castings; planters & urns in cast iron & cast aluminum; furniture & outdoor accessories, fountains, outdoor lighting, columns, cupolas, cresting & more. *Write in No. 201*

Tennessee Fabricating Co.
901-725-1548; Fax: 901-725-5954
www.tnfab.com
Memphis, TN 38104

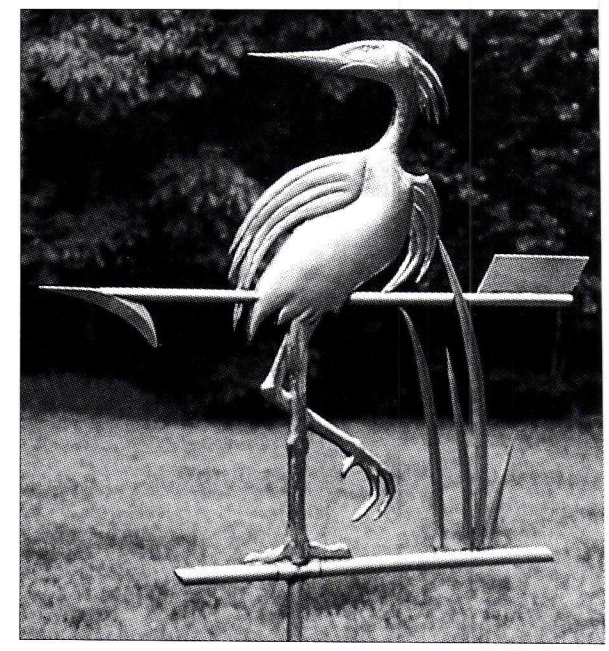
Wholesale supplier of ornamental metal castings & forgings; aluminum & cast iron; posts & finials for mailboxes; metal stair parts; balusters & railings, newel posts; parts for fountains & cupolas; grates, grilles & cresting; sells to fabricators only. *Write No. 5180*



This one-of-a-kind copper sunflower weathervane with 23-K gilding was hand-crafted by TRAVIS TUCK using the repouss method. Write in No. 3940

Travis Tuck, Metal Sculptor
888-693-3914; Fax: 508-693-3914
www.travistuck.com
Martha's Vinyard, MA 02568

Metal sculptor; one-of-a-kind, full- & 3/4-bodie copper weathervanes; repousse method; 23k-gol leaf. *Write in No. 3940*



Copper and brass heron weathervane crafted by WASKIEWICZ METAL SCULPTURE measures 35 in. long x 28 in. tall. Write in No. 944

Waskiewicz Metal Sculpture
413-568-0548; Fax: 413-564-6028
www.weathervanesculpture.com
Westfield, MA 01085

Metalworking studio; indoor & outdoor sculpture & weathervanes; freehand hammering in copper, brass & leaded copper; traditional or custom. *Write in No. 944*

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- Custom coordinated street signs.
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or fax: 1-916-362-0410

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Sacramento, CA 95826

Visit our web site at
www.custom-mailboxes.com

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800 635-6448
Fax 801 489-0606
www.NewConceptLouvers.com

P.O. Box 583
Springville, UT 84663

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FAX 516-625-1226

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MANUFACTURER & WHOLESALERS OF CAST IRON, BRONZE AND ALUMINUM CASTINGS AND STEEL PRODUCTS
WWW.GTECHPRODUCTS.COM
EMAIL: GTPRODUCTS@AOL.COM

WRITE IN NO. 819

www.period-homes.com

Internet Gateway to Historical Products

PERIOD HOMES

maintains the central Website for historically styled Residential products and services on the Internet – products used for restoration, renovation, and new construction projects. There's more information and links to historical products than you'll find on any other site.

Log onto — and then Bookmark —
www.period-homes.com

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A Division of Vermont Slate & Copper Services, Inc.

Vermont Slate & Copper Services Inc., the company you've trusted since 1991 for functional, high quality snow guards and superior customer service, now has a division focusing solely on our acclaimed line of snow guards.

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- Pad and pipe systems for every roof
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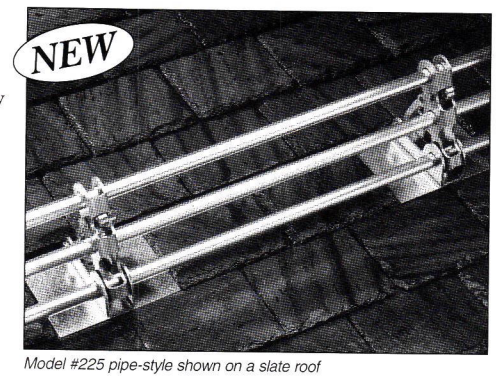

Model #225 pipe-style shown on a slate roof

ALPINE SNOWGUARDS
1-888-SnoGard
1-888-766-4273
TOLL FREE FAX 1-888-766-9994

E-MAIL - info@alpinesnowguards.com WEB SITE - www.alpinesnowguards.com

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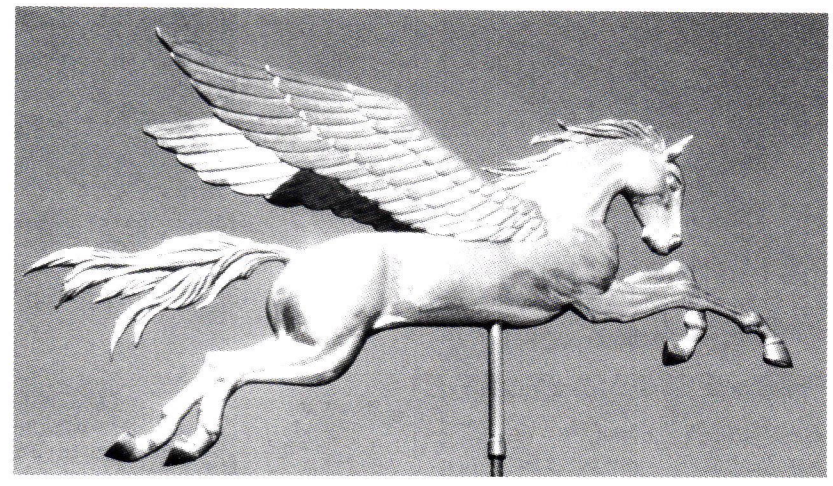

WEATHERVANESCULPTURE

EDWIN B. WASKIEWICZ
132 WILDFLOWER CIR.
WESTFIELD, MA. 01085

TEL: (413) 568-0548 FAX: (413)564-6028
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WRITE IN NO. 944

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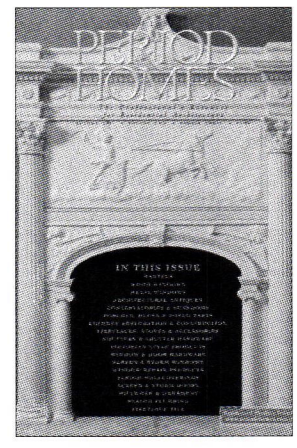

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Toll free: 888-693-3914
www.travistuck.com
e-mail: travis@travistuck.com
We can make a weathervane of anything

WRITE IN NO. 3940

BUYING GUIDE TO BIRD CONTROL

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of BIRD CONTROL from our database. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market.

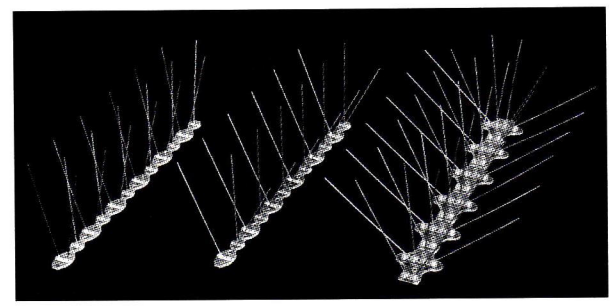
ABC Advanced Bird Control
888-212-8682; Fax: 309-755-4708
www.abcbirdcontrol.com
East Moline, IL 61244

Manufacturer & distributor of non-lethal, environmentally-safe bird- & animal-control products; stainless bird barriers, electronic flock dispersal, netting, bird blocking, fogging systems, surface-cleaning products.

* * *

Bird Barrier America
800-503-5444; Fax: 310-527-8005
www.birdbarrier.com
Carson, CA 90746

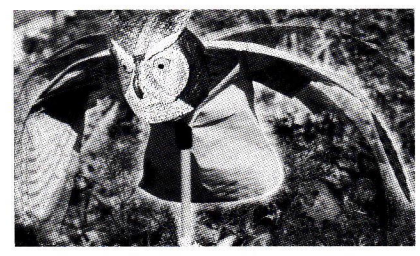
Supplier of architecturally-discreet bird-control products; specialty & custom-designed solutions; training courses, how-to videos, nationwide network of installers. *Write in No. 8190*



BirdPoint non-sharp wire spikes from BIRD BARRIER AMERICA are designed to be keep birds away from ledges without being unsightly. *Write in No. 8190*

* * *

Bird-X, Inc.
800-662-5021; Fax: 312-226-2480
www.bird-x.com
Chicago, IL 60607



BIRD-X's Prowler Owl is designed to resemble that fearsome predator, the Great Horned Owl. *Write in No. 3230*

Manufacturer of 20 different products for repelling birds; plastic & metal needle strips, sticky gels, holographic visual devices, realistic predator replicas, netting, ultrasonic & sonic programmable repellers; environmentally-friendly; free phone consultations. *Write in No. 3230*

* * *

BIRD MASTER's PermaNET netting system is keeping the birds away from the Civil War Memorial Arch in Brooklyn, N.Y.

BirdMaster, Inc.
800-562-2473; Fax: 781-932-0013
www.bird-master.com
Woburn, MA 01801

Manufacturer, custom fabricator, distributor & importer of in ible birdproofing systems; PermaNET netting system & Sp guard Anti-Roosting pin-&-wire system; 5-year guaran non-destructive installation.

* * *

Hot Foot America
800-533-8421; Fax: 415-789-0564
www.hotfoot.com
Sausalito, CA 94966

Manufacturer, custom fabricator, distributor & importer of n toxic repellents, needle-strip systems, pin-&-wire systems, netting, springwire, electric/electronic systems, exclusion do dock doors, water jets, traps, chemicals for bacteria & odor cont free estimates.

* * *

Nearly invisible bird-control spikes from NIXALITE can be used on all types of architecture. *Write in No. 370*

Nixalite of America, Inc.
800-624-1189; Fax: 800-624-1196
www.nixalite.com
East Moline, IL 61244

Supplier of Nixalite stainless-steel needle strips for bird probler humane solution, easy-to-install, long-lasting, versatile & incc spicuous; in standard or custom colors; bactericides, paste, liqu & granular repellents. *Write in No. 370*

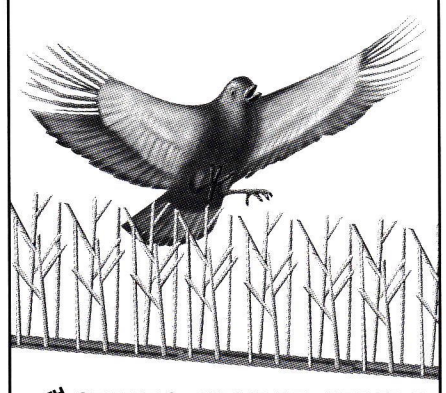
* * *

Tanglefoot Co., The
800-215-0938; Fax: 616-459-4140
www.tanglefoot.com
Grand Rapids, MI 49504

Manufacturer of products that repell nuisance birds from windc sills, roof lines, gutter edges, signs, ornamented coping, cornices ledges; sticky repellent, reflective ribbon, balloons.

* * *

BLOCK PEST BIRDS



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800-662-5021 Get rid of birds, and the mess and diseases they bring. We guarantee we'll solve your bird problem.

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CHICAGO IL 60607 • 312-BAN-BIRD 312-226-2480 FAX

THE BIRD CONTROL "X-PERTS" SINCE 1964

WRITE IN NO. 3230

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Web:www.nixalite.com E-mail:nixalite@qconline.com

Nixalite® of America Inc
1025 16th Avenue TB, East Moline, IL. 61244
309-755-8771 Fax: 309/755-0077

NIXALITE®
Unsurpassed in quality, longevity, versatility & surface protection.

- Effective
- Humane
- Reliable
- Stainless Steel
- For All Birds
- Colors Available
- Easy To Install
- NO Plastics
- NO Electricity
- NO Gimmicks

Don't settle for less than the best, use NIXALITE!

WRITE IN NO. 370

Bird Barrier™
SOLUTIONS TO ALL BIRD PROBLEMS

Products:
- StealthNet®
- Bird-Shock®
- Bird-Flite® Spikes
- Bird-Coil®
- Gutter-Point®
- Site Sterilizers
- Daddi Long Legs®
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- Economical
- Invisible
- Humane
- Easy-to-Install

(877) NO-BIRDS • www.birdbarrier.com
20925 Chico Street • Carson, CA 90746 • 310-527-8000 (Fax 8005)

WRITE IN NO. 8190

BUYING GUIDE TO
MURALS & MOSAICS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of MURALS & MOSAICS from our database of companies that provide storical products and services to our audience of sidential design and building professionals. From ıe companies' responses, the Editors selected the ıppliers you'll find below because they provide a ood up-to-date cross-section of the market, both eographically and in the variety of their offerings.

American Restoration Tile, Inc
501-570-0300; Fax: 501-570-0303
www.restorationtile.com
Little Rock, AR 72209

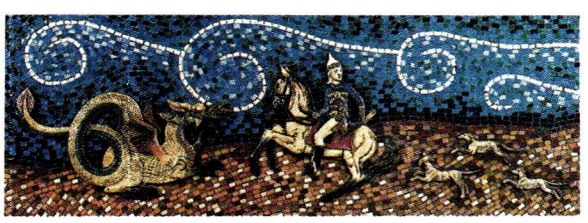
Manufacturer of custom historical tile for restoration & new onstruction; custom mosaics, kitchen & bath tile; custom atching of glazed & unglazed tile; all sizes, for floors & alls. *Write in No. 172*

* * *

Amsterdam Corp.
860-567-1350; Fax: 860-567-1141
www.dutchtile.com
Litchfield, CT 06759

Distributor & importer of handmade, hand-painted Dutch Delft tile made as it was 300 years ago; glazed in traditional blue, sepia & polychrome; all traditional designs & borders; or walls, murals & fireplaces. *Write in No. 3158*

* * *



ANIMA CERAMIC DESIGN created this 21-x-67-in. mosaic and hand-carved panel and named it "Prince Ivan and the Hounds Hunt Bakyar the Dragon."

Anima Ceramic Designs
011-52-415-153-3455; Fax: 508-437-0706
www.animatile.com
Laredo, TX 78040

Manufacturer & custom fabricator of pictorial mosaic wall murals using classic Italian smalti combined with high-fire ceramic inserts; vitreous & recycled-glass mosaic tesserae.

* * *

Country Flair Tile
860-927-3178; Fax: 860-927-4978
www.homeandgardendecor.com
Kent, CT 06757

Supplier of ceramic & stone tile; antique French reclaimed terra cotta & limestone, glass tile, slate, marble, granite, mosaics & hand-painted tile & murals; importer of Spanish decorative cement tile in variety of rich colors & patterns; design service. *Write in No. 3081*

* * *

Designs in Tile
530-926-2629; Fax: 530-926-6467
www.designsintile.com
Mount Shasta, CA 96067

Manufacturer of custom historically-styled tile & murals; hand-painted or mosaic, full or tesserae; borders & pictorial; Arts & Crafts murals; 3x6 subway tile & trim; square-edge mosaics, Hex & Spiral patterns for floors; wall murals, pictorial murals, geometric mosaics; conservation/restoration services. *Write in No. 250*

* * *

EverGreene Painting Studios
708-358-1642; Fax: 708-358-1656
www.evergreene.com
Oak Park, IL 60302

Decorative-painting studio; paint restoration, trompe l'oeil, fine art, exterior murals; paint research, analysis, documentation; scagliola, sgraffito, ornamental plasterwork; conservation. *Write in No. 2460*

Dean Kalamos of EVERGREENE PAINTING STUDIOS works on an elaborate and detailed ceiling mural. Write in No. 2460

* * *

Faux Effects, Inc.
561-778-9044; Fax: 561-778-9653
www.fauxstore.com
Vero Beach, FL 32960

Manufacturer since 1990 of over 200 water-based faux & decorative-finishing products; Venetian Gem plaster, Old Worlde Marmarino Plaster, Fresco Finish, Plastertex, Sandstone, Lime Wash, custom-pigmented canvas murals, Custom Art Imprints (patented); workshops nationwide. *Write in No. 4690*

* * *

FISHMAN MOSAICS specializes in pictorial scenes, such as the skier shown here. Write in No. 183

Fishman Mosaics
305-758-1141; Fax: Same as phone
www.georgefishmanmosaics.com
Miami, FL 33138

Custom fabricator of hand-cut mosaics in stone & vitreous glass or glass smalti; pictorial mosaics for floor inserts, niche panels, murals & fireplaces. *Write in No. 183*

* * *

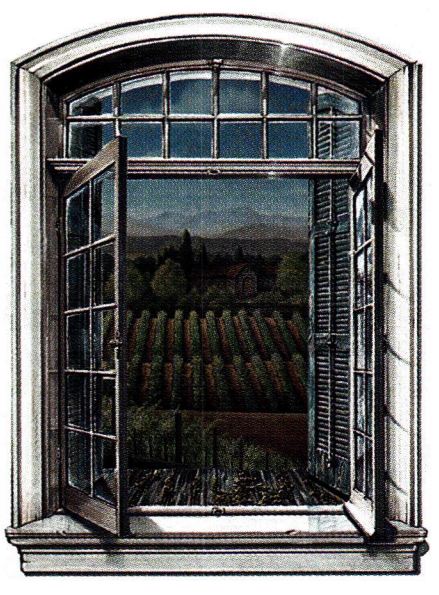
Five Stars Studio, Inc.
212-749-6855; Fax: Same as phone
206 W. 104th St., Ste. 47
New York, NY 10025

Custom fabricator of wall & ceiling murals, trompe l'oeil, painted furniture, faux finishes, including marbleizing & woodgraining.

FIVE STARS STUDIO created this folk-art mural for a dining room.

* * *

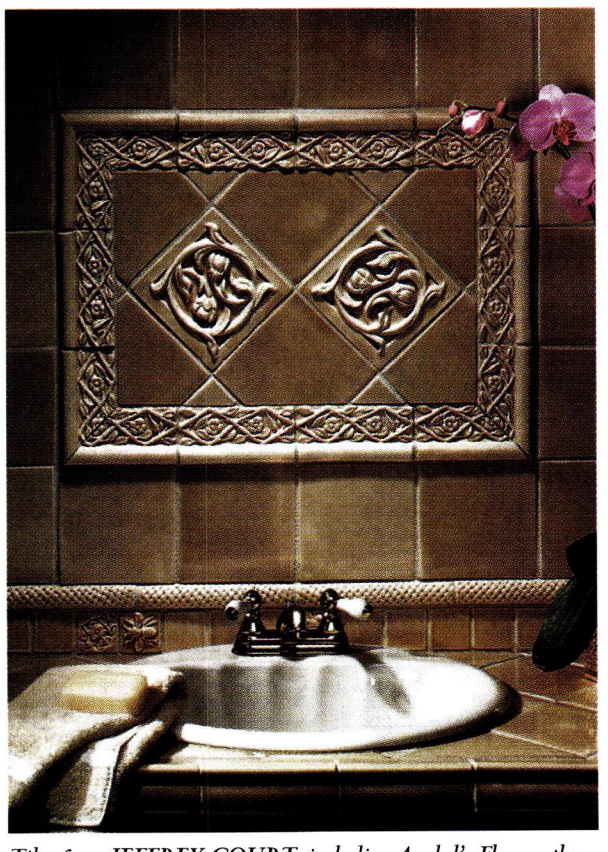
Guided Imagery
650-324-0323; Fax: 650-324-9962
www.guided-imagery.com
Woodside, CA 94062



If you can't go to the vineyard, a trompe l'oeil mural such as this one from GUIDED IMAGERY's Window View Series can bring it to your home.

Decorative painting studio; wall & ceiling murals, trompe l'oeil, interior or exterior projects; large photo enhancement of Patriotism @ Home collection.

* * *



Tiles from JEFFREY COURT, including Anabel's Flower, the Daphne border, and others, create an interesting sink area for this bathroom. Write in No. 872

Jeffrey Court, Inc.
909-340-3383; Fax: 909-340-2429
www.jeffreycourt.com
Corona, CA 92879

Supplier of Majolica hand-painted tile murals in culinary & floral motifs; hand-crafted Arts & Crafts tile, classic moldings, relief tile in culinary, sea, nature & floral motifs; field tile & trims with architectural moldings. *Write in No. 872*

* * *

BUYING GUIDE TO
MURALS & MOSAICS

Lynne Rutter Murals & Decorative Painting
415-282-8820; Fax: 415-282-8275
www.lynnerutter.com
San Francisco, CA 94107

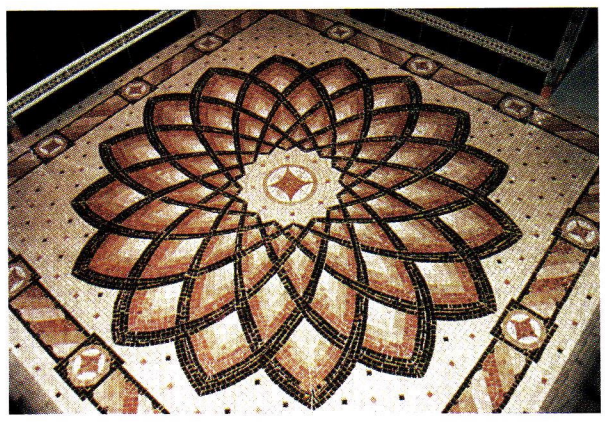
Custom fabricator of fine-art wall & ceiling murals; on site or on canvas to be installed; trompe l'oeil, cloud ceilings, intricate stenciling, decorative & faux finishes; variety of media & techniques; restoration & re-creation of historic painted ornament. *Write in No. 4710*

* * *

MFA / Peter Ladochy
805-995-3579; Fax: Same as phone
17 Ocean Front Ave.
Cayucos, CA 93430

Custom fabricator of pictorial & geometric mosaics, reliefs, floor inlays & sculptures-in-the-round; architectural details; Italian glass mosaic, stone & ceramic tile, hardwoods; custom designed, crafted & installed.

* * *



MICHAEL GOLDEN DESIGN created this mosaic tile-floor design. Write in No. 3500

Michael R. Golden Design
212-777-6626; Fax: 212-645-3003
9 East 19 St., 8th Floor
New York, NY 10003

Designer, fabricator & installer of pictorial & decorative marble & glass mosaics. *Write in No. 3500*

* * *

Minton Hollins Ceramic Tiles
732-528-2248; Fax: 732-528-2249
www.johnson-tiles.com
Brielle, NJ 08730

English manufacturer of Minton Hollins collection of ceramic wall tile & moldings; hand-decorated murals & traditional subway tile. *Write in No. 2629*

* * *

Native Tile and Ceramics
310-533-8684; Fax: 310-533-8453
2317 Border Ave.
Torrance, CA 90501

Manufacturer of custom & restoration tile using blackline resist & relief methods; Mission, Craftsman & Deco styles; inspired by Batchelder, Malibu & Catalina tile; decorative trims, floor inserts, murals, fireplace fronts, elaborate backsplashes & trims for kitchens & baths, rug patterns for floors. *Write in No. 570*

* * *

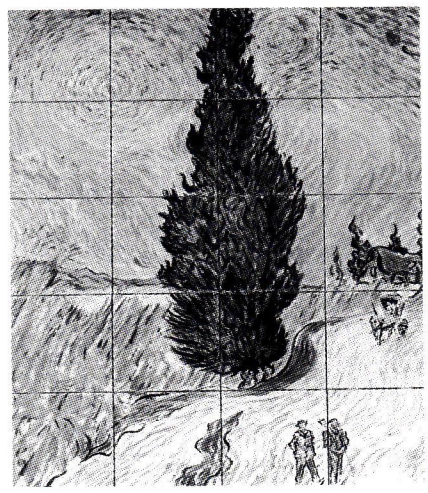
Newport Tile Works
541-265-3071; Fax: 541-265-7086
232 NW Coast St.
Newport, OR 97365

Manufacturer of 300 relief inset, border, patent mosaic & architectural moldings; in 3 clay bodies (including frostproof stoneware); 60 colors. *Write in No. 223*

* * *

Nocera Art Tile
570-729-7946; Fax: 570-729-7317
www.art-tile.com
Milanville, PA 18443

Manufacturer of wall, floor & fireplace tile, borders, trims & decorative tile; most clay & glaze formulations can be used indoors & out; detailed relief tile; colors range from naturals to Arts & Crafts to polychrome; murals on tile, canvas or other surfaces. *Write in No. 6100*



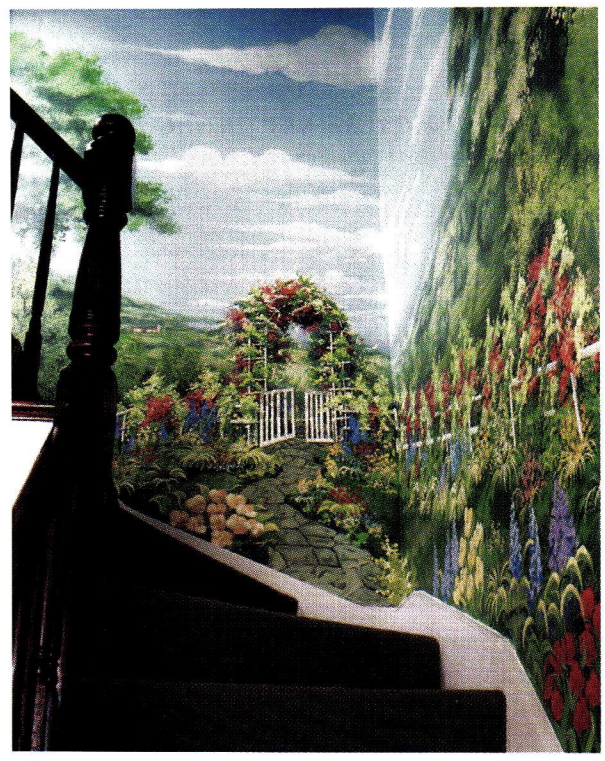
Fine-art reproductions on tile are a specialty of NOCERA ART TILE. Write in No. 6100

* * *

North Prairie Tileworks
612-871-3421; Fax: 612-871-2923
www.handmadetile.com
Minneapolis, MN 18443

Manufacturer of custom tile in a myriad of colors, shapes & sizes; hand-painted & -cut; custom color matching & reproductions of antique tile; wall, fireplace, pictorial mosaics, relief & geometric tile. *Write in No. 793*

* * *



This staircase mural of the Connecticut countryside was painted by OFF THE WALL MURALS. Write in No. 207

Off The Wall Murals & Decorative Arts
860-663-0933; Fax: 860-663-9964
www.offthewallmurals.com
Killingworth, CT 06419

Decorative painting studio; murals, faux & specialized finishes, stencil motifs & decorative designs including trompe l'oeil; hand-painted marble & tile. *Write in No. 207*

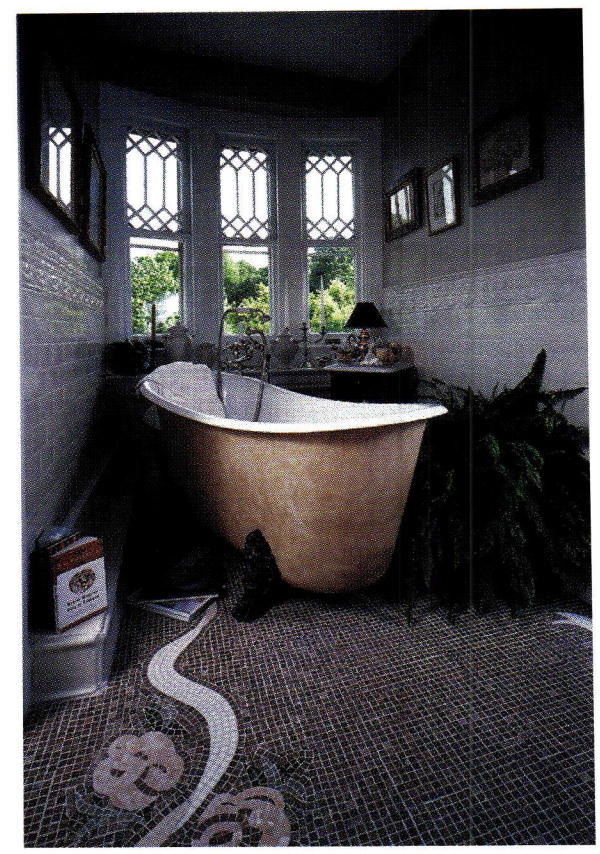
* * *

Fresco murals are one of the numerous specialties of RITINS STUDIO. Write in No. 838

Ritins Studio, Inc.
866-467-8920; Fax: 416-467-8963
www.ritins.com
Toronto, ON, CANADA M4G 2B6

Decorative-painting studio; murals & decorative faux finishes for projects in the USA, Canada & Europe; manufacturer of decorative plasters & metallic foils: Rits Stone, Petra, Spar Stucco & Metafoll; workshops. *Write in No. 838*

* * *



TERRA DESIGNS, a manufacturer of tile of mosaics, designed and installed this tumbled-marble floor as well as the wall tiles. Write in No. 2790

Terra Designs Tileworks
973-328-1135; Fax: 973-328-3624
P.O. Box 913
Dover, NJ 07802

Manufacturer & custom fabricator of tile, wall mural picture mosaics, geometric mosaics; 50 matte Craftsma glazes for tile, moldings & mosaics inspired by Grueb Rookwood & Wm. Morris colors; historic replication; mc saic murals in tile, glass & stone; hand-painted murals o ceramic tile. *Write in No. 2790*

* * *

TILE ART STUDIOS offers a variety of hand-painted tumbled-marble murals, such as model #M026 shown here.

Tile Art Studios
800-949-0170; Fax: 817-731-7716
www.tileartstudios.com
Fort Worth, TX 76107

Manufacturer, custom fabricator, distributor & importer o wall murals; custom hand-painted designs on Italian tum bled marble; wall murals.

* * *

Tiles of Iznik, c/o TIMOK
760-804-0764; Fax: 760-603-0761
www.tilesofiznik.com
Carlsbad, CA 92013

Importer of hand-painted ceramic & stoneware tile deco rated with traditional Iznik designs & colors; decorative wal tile, borders, trims, murals from two to 80 pieces, hexagona & seljuk tile. *Write in No. 2627*

* * *

THE PALLADIO AWARDS

FOR EXCELLENCE IN TRADITIONAL RESIDENTIAL DESIGN

SPONSORED BY
PERIOD HOMES MAGAZINE
TRADITIONAL BUILDING MAGAZINE
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The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time, while using models from the past for inspiration and guidance.

Palladio Prizes for
Residential Architecture will be
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- RESTORATION & RENOVATION PROJECTS
- SYMPATHETIC ADDITIONS
- NEW CONSTRUCTION
- ADAPTIVE RE-USE

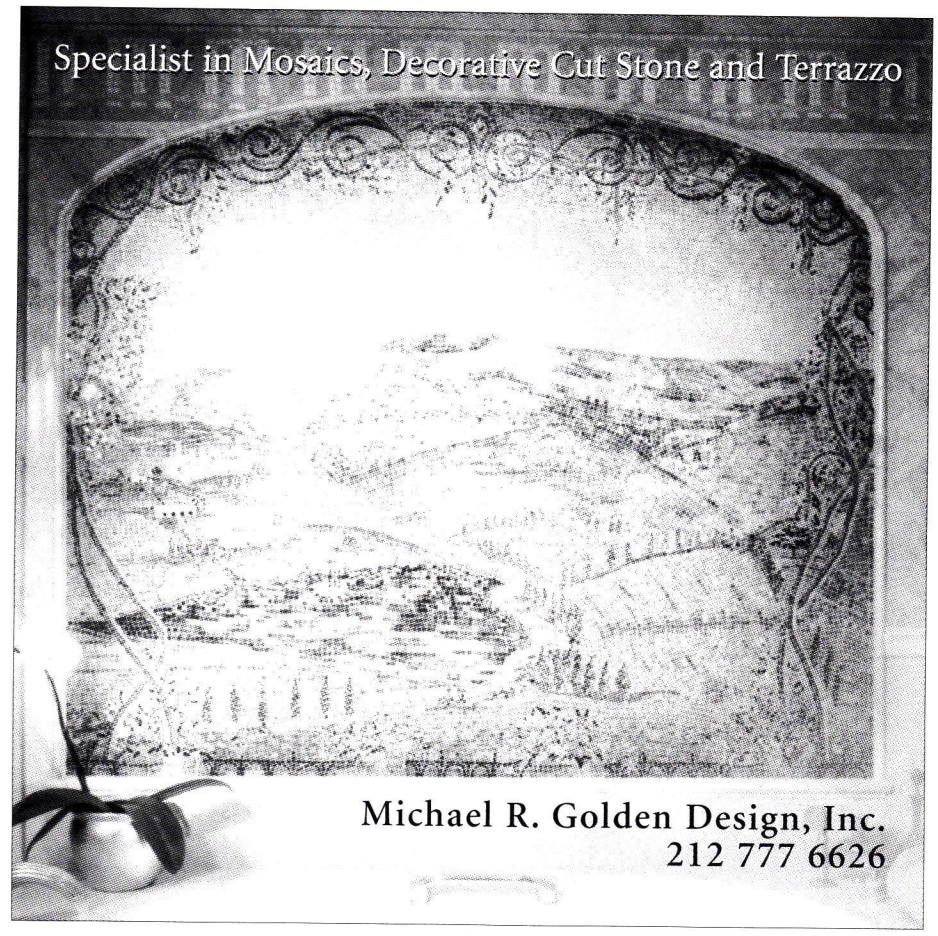
Corresponding awards will also be made for Commercial & Civic projects.

JUDGING WILL BE BY A PANEL OF DISTINGUISHED ARCHITECTURAL DESIGNERS SELECTED BY THE EDITORS OF PERIOD HOMES AND TRADITIONAL BUILDING MAGAZINES.

Deadline to Submit for Next Year's Awards:
NOVEMBER 15, 2002

For details on the Award Program, Judging Criteria, and Submission Requirements, go to www.period-homes.com

WRITE IN NO. 7777



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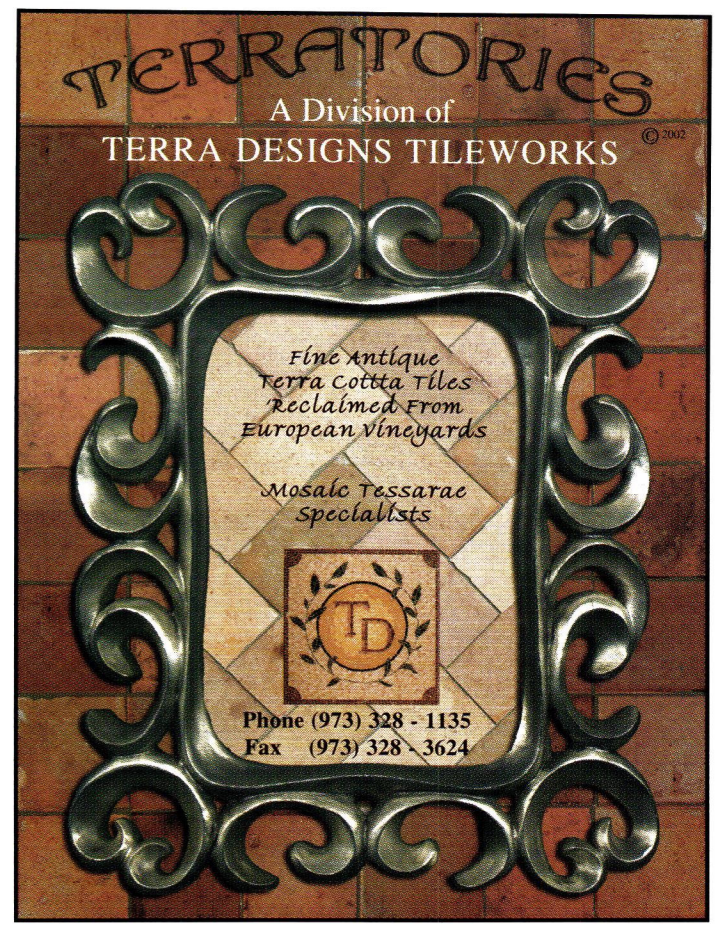

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Off the Wall Murals
Custom Murals
Painted Tile and Marble
Trompe l'oeil
Faux Finishing
Randy K. Davis
860-663-0933
Killingworth, CT
www.offthewallmurals.com

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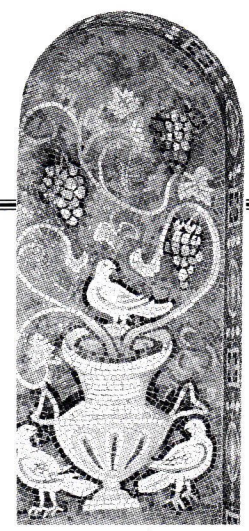
period-homes.com**
The Internet Gateway to Historical Products & Services for Residential Architecture



Mosaic Artwork
by George F. Fishman

GEORGE FISHMAN recreated this church detail in glass smalti. Pictorial subjects treated in modern and traditional styles.

103 NE 99 Street
Miami Shores, FL 33138
Phone/Fax: 305.758.1141
www.georgefishmanmosaics.com
E-mail: mosaics@telocity.com

WRITE IN NO. 183

BUYING GUIDE TO VENETIAN PLASTER

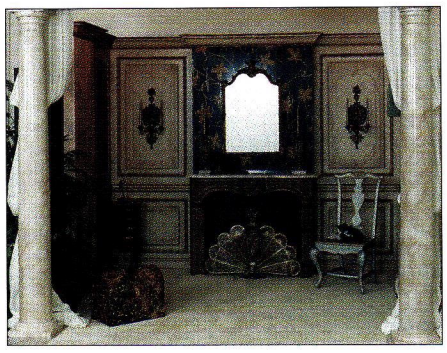
About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of VENETIAN PLASTER from our database of companies that provide historical products and services. From the companies' responses, the Editors selected the suppliers you'll find below as they provide a good up-to-date cross-section of the market.

EverGreene Painting Studios
708-358-1642; Fax: 708-358-1656
www.evergreene.com
Oak Park, IL 60302

Decorative-painting studio; paint restoration, trompe l'oeil, fine art, exterior murals; paint research, analysis, documentation; scagliola, sgraffito, ornamental plasterwork; conservation. *Write in No. 2460*

❖ ❖ ❖



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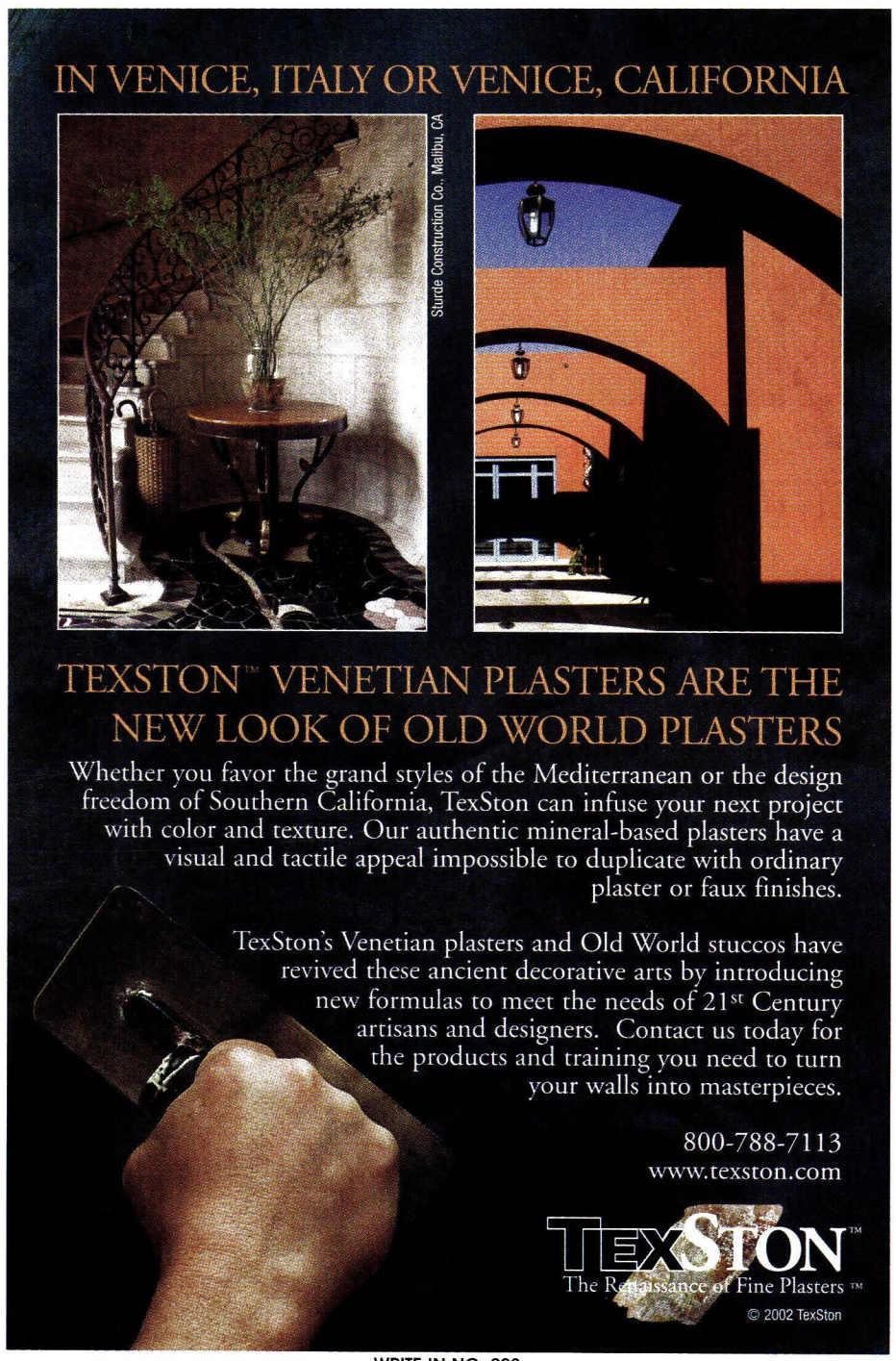

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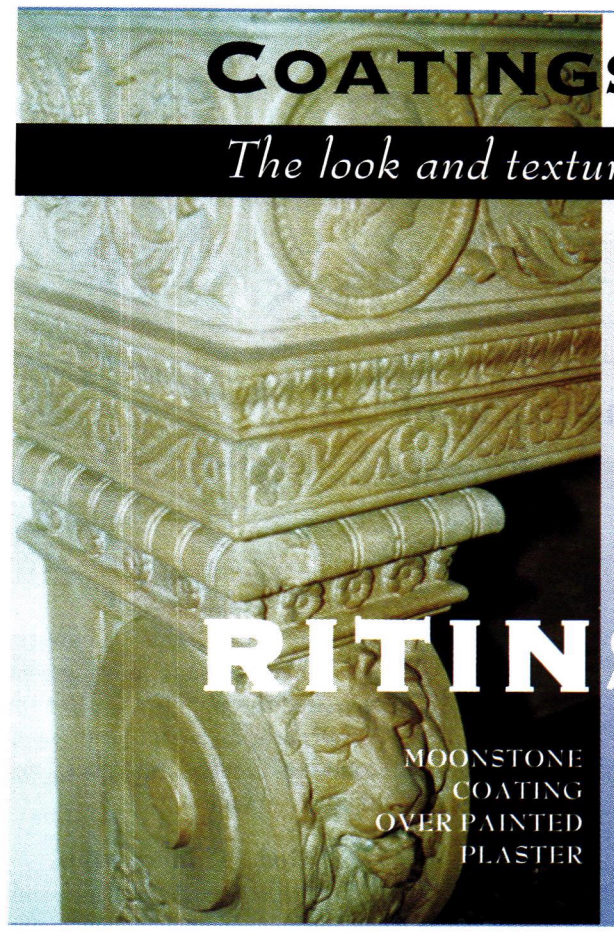

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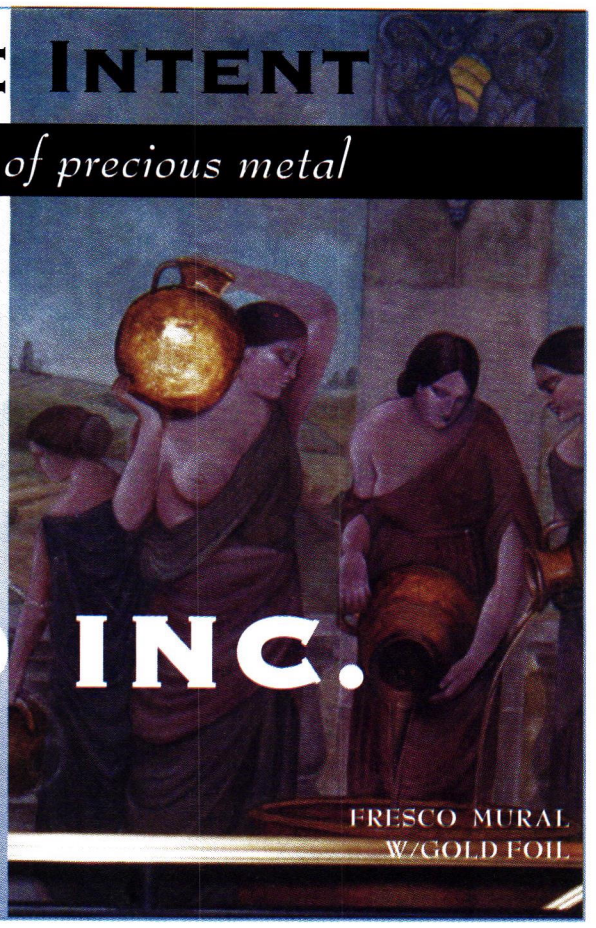

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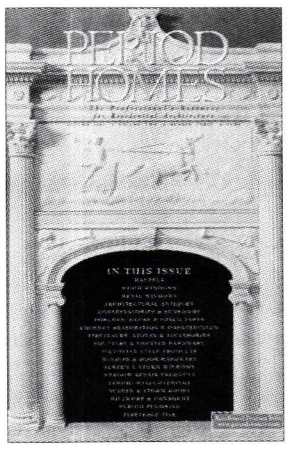

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WRITE IN NO. 5880

Sandpainting: An Obscure Form of Ornamentation That Endures

While the term "sandpainting" may bring to mind a traditional form of Navajo artistic expression, we will deal with its none-too-well documented history and uses as exterior decoration in architecture

by Michael Kramer,
The Gilders' Studio, Inc.

Also known as a form of rustication, sandpainting refers to applying one or more coats of sand to a freshly painted (wet) surface. Using the proper size and color of sand combined with the correct paint shade, this method can replicate any shade of sandstone to the point where it is indistinguishable from real stone.

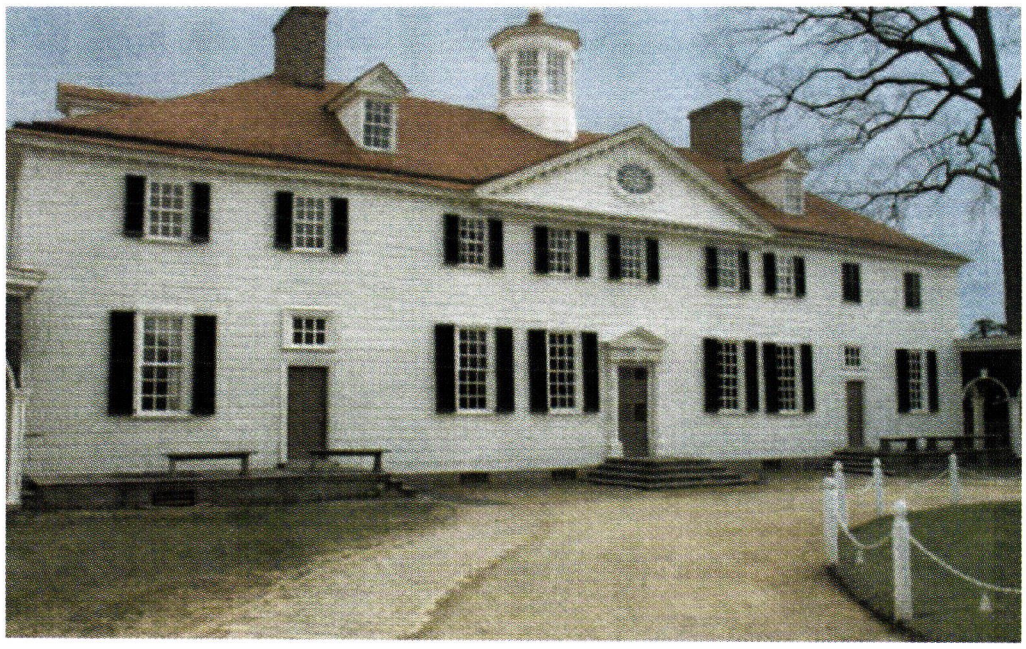
Saying that, there is virtually no historic record of sandpainting, or "sanding," as it was also called. There is no mention of it in the *Painters, Varnishers and Gilders Companion* — the craftsperson's bible during the 18th and 19th centuries in Europe and America. *The Dictionary of Painting and Decorating*, originally published in the 19th century and regularly updated, has no mention of either of these terms or methods. The only written citations this author has been able to find about incorporating sanding or sandpainting to mimic stone refer to Mount Vernon, George Washington's home.

George Washington inherited the mansion and estate from his older half brother Lawrence in 1754. Built in 1743, Mount Vernon was a work in progress for our First President until his death in 1799. As it stands today, Mount Vernon has been faithfully and painstakingly restored to the way it was when George Washington was alive — including restoration of the sandpainting on the exterior of the mansion to replicate stone.

In a 1796 letter to John Anderson, his Farm Manager, Washington relates plans for painting his house: "Some years ago, I had brought from Point Comfort, or some other place on the Bay of Chesapeak, a quantity of fine white Sand for the purpose of Sanding my houses anew when circumstances would enable me to give them a fresh coat of Paint." He then goes into great detail as to how he wants the work to be done: "Take two pieces of plank (plained a foot square each will be sufficient) and paint them in the usual manner with white lead grd. in oil and after the first coat is dry give them a second (the paint a little thicker) and while it is fresh throw (the board standing perpendicular on one edge) sand against one, and pounded stone against the other, as long as they will stick, and till every part of the paint is well covered. You will then, when they are dry, be able to best decide which will look best and most resemble stone; which together with the preservation of the Wood, are the ends to be answered by this operation."

All the wood surfaces on the outside of the main house (with the exception of the window sashes and doors) and fronts of the outbuildings are finished in this manner, to replicate stone. A few years later, Washington had some houses built in the city, which he instructed to be painted in the same manner: "All my houses have been Sanded . . . and it is my wish to have those in the City done in the same way." He also writes, "Sanding, is designed to answer two purposes — durability and representation of Stone."

These comments are almost the total extent of the historical written record of sandpainting or sanding in this country. Nevertheless, sandpainting has been used throughout the 19th and 20th centuries to replicate sandstone on houses, churches, and commercial buildings.



This view of Mount Vernon from the drive shows the sandpainted chamfered blocks, which go around the entire house.

Here is a detail of the sandpainted blocks at Mount Vernon.

Taken over ten years after completion, the sandpainting on the United Methodist Church, Washington, D.C., still looks new.

"Modern" Innovations

This author learned of sandpainting while working as an apprentice to a master painter/decorator in the late 1960s and early '70s. The apprentice's job was to pump the large leather bellows (an antique at that time) filled with 20 or more pounds of sand, while the painter applied the paint to the surface and directed the nozzle with loud imprecations to "Pump harder!" or "That's too hard!" or "You're too close to the work!" etc. All this usually happened while on a 12-in walkboard set between two extension ladders and ladder jacks 30 ft. or more above the ground, as much of the work was done on cornices, parapets, and other elements high up.

A bellows was the modern innovation in sandpainting, compared to Washington's instructions to "throw the sand" against the wet paint. Nowadays we (and the present-day painters at Mount Vernon) use compressed air and specialized guns to blow the sand onto the paint.

Although the sandpainting was applied to wood planks with chamfered edges (producing the effect of stone blocks) in the 18th century, it has also been used on stamped metal ornament on houses, churches, and other structures.

"Modern" Examples

In 1984, the United Methodist Church in Washington, D.C., underwent a major exterior restoration. Built in the late 1880s, the brick church, bell tower, and parapets were festooned with elaborate cornices and ornament. At some point the entire exterior had been painted white, which eventually started failing. Viewed from the ground, the cornices and parapets looked to be carved Seneca Sandstone, painted white, and now peeling. Once the scaffold went up, the architect and owners were amazed to find these areas were actually sandpainted to match the true Seneca Sandstone lintels and sills. While not in very good shape, the sandpainting was still mostly adhered to the surface. After the necessary metal repairs and stripping, the ornament was sandpainted with two coats of garnet sand atop a reddish paint to match the stone. After more than 15 years the sandpainting still looks like new.

In 2001, the owners of a house in the Dupont Circle section in Washington, D.C., decided to restore the facade on the front of their rowhouse. Built in the early part of the 20th century, the house had elaborately carved Seneca Sandstone columns, blocks, and surrounds on the ground floor. Above this was an ornate metal oriel which rose from the top of the first floor to the metal cornice three stories above. It had been painted gray and was peeling badly, although the metal was in good shape.

The idea was to apply a copper patina system to the oriel, as some of the other houses nearby had copper turrets, which had turned a pleasant verdigris.

continued on page 157

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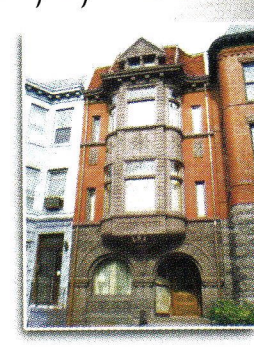
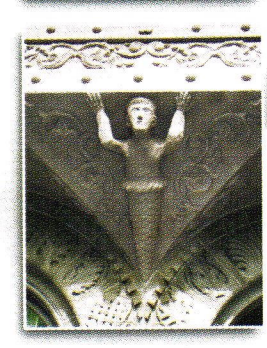
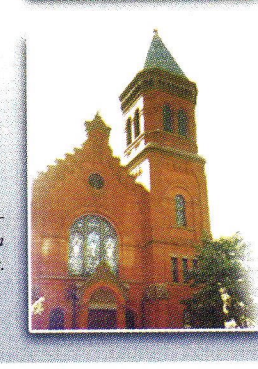


Oriole - The highly ornamented oriole, cornice and upper gable were all sandpainted originally to match the beautifully carved stone below.



Slugboy - Detail of the intricate metalwork as it joins the stone.



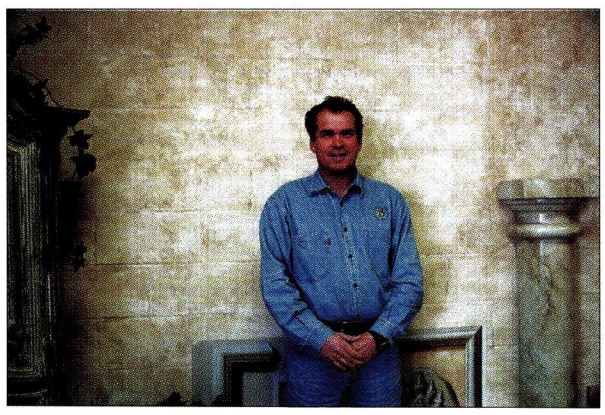
United Church - Sandpainted cornice on steeple and parapets.

WRITE IN NO. 8980

BUYING GUIDE TO
DECORATIVE PAINTING

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of DECORATIVE PAINTING from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



Barth White, president of BARTH'S FAUX EFFECTS, shows off some of his decorative-painting work.

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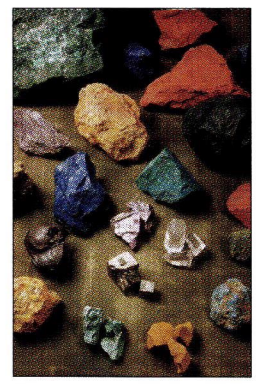

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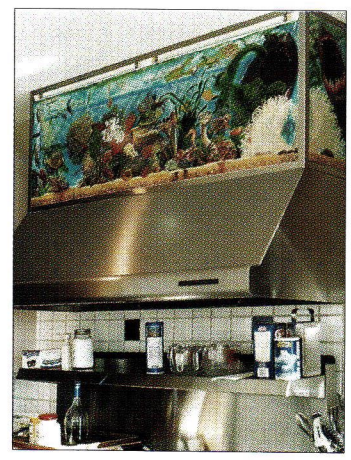

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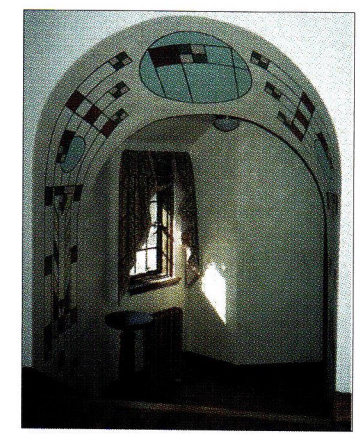

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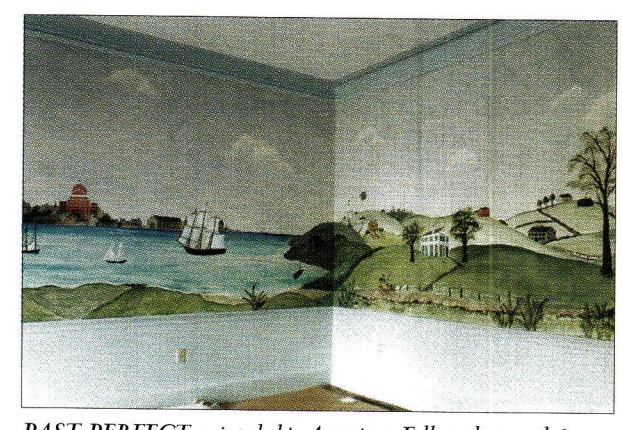

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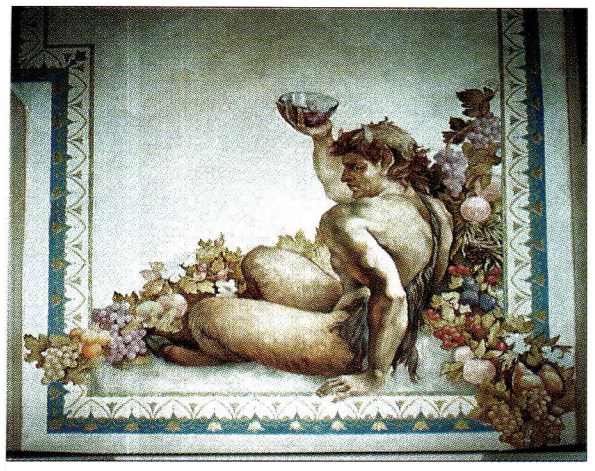

This classical figure celebrating the joys of wine is part of a fresco created by RITINS STUDIO for a wine cellar in a Toronto residence. Write in No. 838

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818-227-4812; Fax: 818-227-4852
www.texston.com
Canoga Park, CA 91304

Manufacturer & importer of specialty interior & exterior plasters, tools & Venetian plaster workshops; Venetian plaster, Marmorino plaster, colorants & pigments, stucco products, sealer. *Write in No. 922*

* * *

Vigini Studios, Inc.
210-212-6177; Fax: 210-212-6183
www.viginistudios.com
San Antonio, TX 78215

Decorative-painting studio; classical murals & decorative painting; wall- & ceiling-murals, trompe l'oeil, grottesca, scagliola; gilding, graining/marbelizing, faux finishes & glazing, Venetian plaster; faux-finishing workshops; Venetian plaster & faux-finishing products; restoration/conservation services.

* * *

Both beginners and professionals can use these supplies from W.H. COE to create gilding effects. *Write in No. 399*

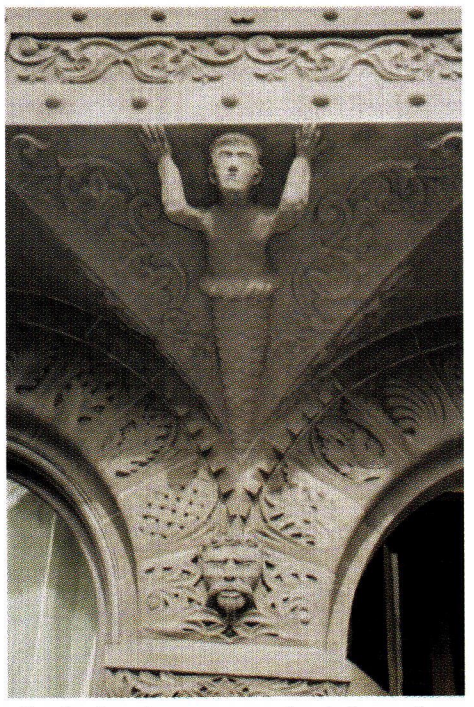
W.H. Coe, Inc.
860-524-8811; Fax: 860-249-5934
www.whcoe.com
Hartford, CT 06112

Distributor of domestic, German & Italian gold leaf & gilding supplies; 24K gold leaf, pure silver leaf, aluminum leaf & composition surface; glass & patent in book, pack & roll form; gilding services. *Write in No. 399*

* * *

ANDPAINTING, continued from page 154

The highly ornamented oriel, cornice, and upper gable were all sandpainted originally to match the beautifully carved stone below.



This detail of the intricate metalwork shows where it joins the stone.

Once again, as soon as the stripping began, remnants of the original sandpainting, matching the genuine stone, were found. The owners liked the idea of returning the oriel to the original finish to match the carved stone underneath. Using a combination of garnet sand and paint, the metal elements were restored to match the carved Seneca Sandstone. Where the sandpainted metal abuts the stone, the transition is seamless, as it was almost 100 years ago.

Conclusion

Sandpainting has at best a murky past. No one knows where it originated. Was it in Europe? Or only in the stone-poor areas of this country? With the written record being so sparse, is this truly an oral tradition as far as decoration is concerned? There have been several theories as to where Washington got his notion to use sand on top of the paint at Mount Vernon. Some say he saw the same effect in New England, others say he saw the work done in Virginia. No one knows for certain. There is no definitive evidence pointing to any particular influence one way or the other.

We do know he used it and promoted it on all his properties. Is it something he came up with on his own? Perhaps this is one more contribution he made to the American people. Regardless, it is a little known, but very effective decorative coating for exterior (and even interior) elements — one that has endured for centuries without benefit of the written word. ◆

Acknowledgments:

Special thanks to Dennis Pogue, Associate Director for Preservation at Mount Vernon, for his assistance with the section on George Washington and Mount Vernon.

The quotations are from two citations:

1. Fitzpatrick, John C., editor. *The Papers of George Washington*, Volume 35, Pp. 263-264 (Washington, DC: US Government Printing Office).

2. Twohig, Dorothy, editor. *The Papers of George Washington, Retirement Series*, Volume 4, Pp. 333-334. (Charlottesville, VA: University Press of Virginia).

Michael Kramer is the founder and President of The Gilders' Studio, Inc., a specialty decorative painting and gilding firm in Olney, Md. Known for work on such prestigious projects as the Church of the Holy Sepulchre in Jerusalem and the Georgia State Capitol, Mr. Kramer still sandpaints ornament far above the ground — except now he works on OSHA-approved scaffolding and is the person laying the paint and bellowing imprecations at the sweating apprentices.

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Echeguren Slate, Inc.
415-206-9343; Fax: 415-206-9353
www.echeguren.com
San Francisco, CA 94107

Importer & distributor of slate, sandstone & quartzite products; tiles from 6x6 in. to 24x24 in.; flagging, pavers, dimensional slabs & roofing; new natural slate, salvaged slates, slate-color matching; slate-roofing handbook ($25). *Write in No. 7220*

* * *

Fishman Mosaics
305-758-1141; Fax: Same as phone
www.georgefishmanmosaics.com
Miami, FL 33138

Custom fabricator of hand-cut mosaics in stone & vitreous glass or glass smalti; pictorial mosaics for floor inserts, niche panels, murals & fireplaces. *Write in No. 183*

* * *

GOOSENECK DESIGNS created this elaborate custom-sculpted ceramic mural to reflect the client's love of horses and the hunt. Write in No. 1297

Gooseneck Designs
410-848-5663; Fax: 410-751-6313
www.gooseneckdesigns.com
Westminster, MD 21158

Designer & custom fabricator of site-specific architectural ceramics & custom tile; standard tile for interior & exterior applications; garden & wall fountains. *Write in No. 1297*

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Greenstone Slate Co., Inc.
802-867-2400; Fax: 802-867-2444
www.greenstoneslate.com
Dorset, VT 05251

Quarrier of Vermont roofing slate in wide range of sizes, colors & weights; slate matching, graduated roofs, blending & contrasting; all effects. *Write in No. 3770*

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Hilltop Slate, Inc.
518-642-2270; Fax: 518-642-1220
www.hilltopslate.com
Middle Granville, NY 12849

Supplier of New York & Vermont natural roofing slate & flagstones; all colors, textures, sizes; semi-weathering & unfading shades; specialists in color matching & roofing slate for restoration; traditional slate-roofing tools. *Write in No. 9950*

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Jeffrey Court, Inc.
909-340-3383; Fax: 909-340-2429
www.jeffreycourt.com
Corona, CA 92879

Supplier of Majolica hand-painted tile murals in culinary & floral motifs; hand-crafted Arts & Crafts tile, classic moldings, relief tile in culinary, sea, nature & floral motifs; field tile & trims with architectural moldings. *Write in No. 872*

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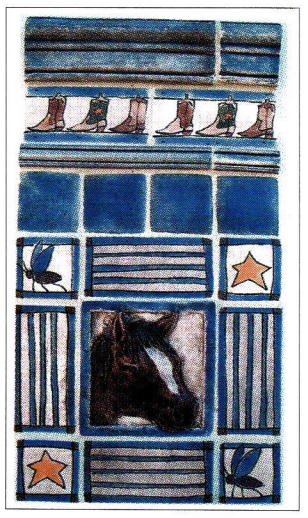
London Universal
831-658-0288; Fax: 831-658-0266
www.londonuniversal.com
Monterey, CA 93942

Importer of marble & granite floor tile; 12x12, 16x16 & 18x18-in. sizes; new & reclaimed granite cobblestones.

The LONDON UNIVERSAL factory shows rows of marble and granite floor tiles — a small part of their inventory.

* * *

Margaret Licha Designs
530-477-1486; Fax: Same as phone
www.margaretlichatile.com
Grass Valley, CA 95945



MARGARET LICHA DESIGNS specializes in animal motifs such as this horse design adorned with stars and cowboy boots. Write in No. 8057

Manufacturer of custom hand-crafted flat & relief wall tile inspired by decorative arts; animal motifs, stylized folk art, sea life, jungle, barnyard & family pets; field tile with rich textures & distressed patinas. *Write in No. 8057*

* * *

This custom limestone range hood decorated with hand-carved grape-and-vine incised ornament is the work of MATERIALS MARKETING.

Materials Marketing Architectural Stone & Tile
800-368-3901; Fax: 210-731-9192
www.materials-marketing.com
San Antonio, TX 78212

Designer, manufacturer & custom fabricator of architectural & dimensional stone & ceramic tile; fireplace surrounds, mantels, columns, corbels, moldings, stairs, balustrades, fountains, antique pavers, glass tile & more; limestone, marble, travertine, adoquin; nationwide shipping; showrooms in nine cities.

* * *

Maw & Company
732-528-2248; Fax: 732-528-2249
403 Bennett Place
Brielle, NJ 08730

English manufacturer of encaustic & geometric floor tile & hand-painted majolica murals. *Write in No. 228*

* * *

May and Co., William
732-528-2248; Fax: 732-528-2249
403 Bennett Place
Brielle, NJ 08730

US agency representing Minton Hollins, Maw & Co. & H&R Johnson Tiles Ltd., English tile manufacturers.

* * *

Metropolitan Ceramics
800-325-3945; Fax: 330-484-4880
www.metroceramics.com
Canton, OH 44711

Manufacturer of unglazed ceramic quarry tile for indoors & outdoors; variety of shapes & colors; slip-, soil- & freeze-thaw-resistant. *Write in No. 54*

* * *

Minton Hollins Ceramic Tiles
732-528-2248; Fax: 732-528-2249
www.johnson-tiles.com
Brielle, NJ 08730

English manufacturer of Minton Hollins collection of ceramic wall tile & moldings; hand-decorated murals & traditional subway tile. *Write in No. 2629*

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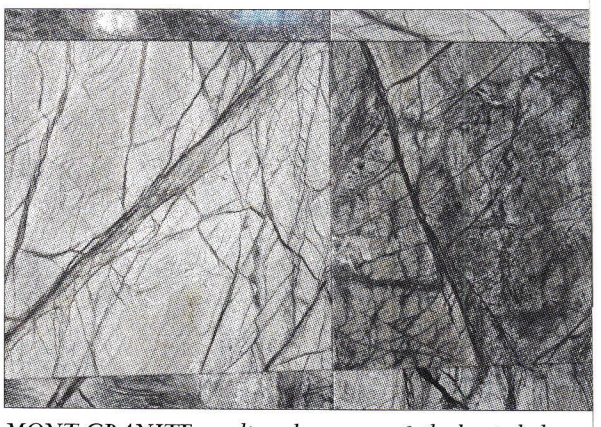
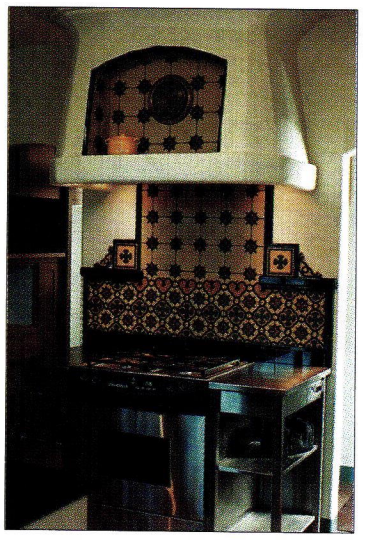


MONT GRANITE supplies a huge range of tile that includes this Forest Webb green marble quarried in India. Write in No. 212

Mont Granite Inc.
800-889-6020; Fax: 440-510-0086
www.montgranite.com
Willoughby, OH 44094

Quarry-direct wholesale supplier of over 350 natural-stone materials; granite, marble, limestone, travertine, slate, onyx & specialty stones; cut-to-size components, cladding, pavers, table tops, tub & shower surrounds & vanity tops; over 350,000-sq.ft. inventory; architectural landscape components, cubic tumbled stone, curved cubic shapes, large-format pavers, cubic pool coping, fountains & more; natural bamboo flooring; unique line of ceramic & porcelain materials. *Write in No. 212*

* * *



Decorative tiles made by NATIVE TILE & CERAMICS were used to create an interesting backsplash and range hood cover for this kitchen. Write in No. 570

Native Tile and Ceramics
310-533-8684; Fax: 310-533-8453
2317 Border Ave.
Torrance, CA 90501

Manufacturer of custom & restoration tile using blackline resist & relief methods; Mission, Craftsman & Deco styles; inspired by Batchelder, Malibu & Catalina tile; decorative trims, floor inserts, murals, fireplace fronts, elaborate backsplashes & trims for kitchens & baths, rug patterns for floors. *Write in No. 570*

* * *

BUYING GUIDE TO
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Newport Tile Works
541-265-3071; Fax: 541-265-7086
232 NW Coast St.
Newport, OR 97365

Manufacturer of 300 relief inset, border, patent mosaic & architectural moldings; in 3 clay bodies (including frost-proof stoneware); 60 colors. *Write in No. 223*

* * *

Produced by NOCERA ART TILE, this decorative tile features a musician from an Etruscan fresco dating from about 450 B.C.E. Write in No. 6100

Nocera Art Tile
570-729-7946; Fax: 570-729-7317
www.art-tile.com
Milanville, PA 18443

Manufacturer of wall, floor & fireplace tile, borders, trims & decorative tile; most clay & glaze formulations can be used indoors & out; detailed relief tile; colors range from naturals to Arts & Crafts to polychrome; murals on tile, canvas or other surfaces. *Write in No. 6100*

* * *

Handmade tile from NORTH PRAIRIE TILEWORKS was used to create this unique fireplace. Write in No. 793

North Prairie Tileworks
612-871-3421; Fax: 612-871-2923
www.handmadetile.com
Minneapolis, MN 18443

Manufacturer of custom tile in a myriad of colors, shapes & sizes; hand-painted & -cut; custom color matching & reproductions of antique tile; wall, fireplace, pictorial mosaics, relief & geometric tile. *Write in No. 793*

* * *

NTC Enterprises, Inc.
407-832-4800; Fax: 407-834-6610
www.ntc-stone.com
Longwood, FL 32750

Consultant; stone & tile inspections, failure analysis, testing; seminars & publications for the stone & tile industry.

* * *

This detail of a Moroccan-style mosaic for an outdoor barbecue is an example of the tile work done by PARADISE POTTERY.

Paradise Pottery
970-872-3461; Fax: Same as phone
www.petehalladay.com
Hotchkiss, CO 81419

Manufacturer & custom fabricator of custom one-of-a-kind handmade tile installations for kitchen, bath, floor, wall & hearth; relief, mosaic & hand-painted mural techniques; pictorial & geometric mosaics.

* * *

PASCHAL STUDIOS offers relief moldings and tile such as this design, which features white ropes, a nine-piece antique terra-cotta center, and antique terra-cotta vines for the border.

Paschal Studios
800-940-4040; Fax: 918-664-6900
www.paschaltile.com
Tulsa, OK 74146

Manufacturer & distributor of decorative tile; ceramic relief tile & moldings; cast-stone floor & wall tile; decorative decos & borders; many colors; floor & mural tile; floor paving.

* * *

Pratt & Larson Ceramics
503-231-9464; Fax: 503-233-2129
www.prattandlarson.com
Portland, OR 97214

Manufacturer of a collection of textures, patterns & reliefs from classical & contemporary to Arts & Crafts; hundreds of choices in tile & color combinations; hand-painted, glazed & embossed; wall, floor, fireplace tile, geometric mosaics, mural tile.

* * *

Scotia Slate Products, Ltd.
902-632-2989; Fax: 902-632-2290
www.scotiaslate.com
Kennetcook, NS, CANADA B0N 1P0

Supplier of natural slate for roofing, fireplaces, furniture, pavers & more; custom-cut & -polished slate for flooring & landscaping. *Write in No. 8067*

* * *

This floral mosaic designed by TERRA DESIGNS TILE-WORKS decorates a shower wall. Write in No. 2790

Terra Designs Tileworks
973-328-1135; Fax: 973-328-3624
P.O. Box 913
Dover, NJ 07802

Manufacturer & custom fabricator of tile, wall murals, picture mosaics, geometric mosaics; 50 matte Craftsman glazes for tile, moldings & mosaics inspired by Grueby, Rookwood & Wm. Morris colors; historic replication; mosaic murals in tile, glass & stone; hand-painted murals on ceramic tile. *Write in No. 2790*

* * *

Terra Firma
803-643-9399; Fax: 803-643-9164
16 Lotus Lane
Aiken, SC 29801

Manufacturer of original handmade stoneware, decorative relief & field tile; unique glazes formulated to capture the look of semi-precious stones or patination; wall, backsplash, fireplace, kitchen, bath & floor tile.

* * *

Handpainted traditional Iznik tile imported from Turkey by TILES OF IZNIK give this bathroom a special look. Write in No. 2627

Tiles of Iznik, c/o TIMOK
760-804-0764; Fax: 760-603-0761
www.tilesofiznik.com
Carlsbad, CA 92013

Importer of hand-painted ceramic & stoneware tile decorated with traditional Iznik designs & colors; decorative wall tile, borders, trims, murals from two to 80 pieces, hexagonal & seljuk tile. *Write in No. 2627*

* * *

U. S. Tile Company
909-737-0200; Fax: 909-734-9591
www.ustile.com
Corona, CA 92882

Manufacturer of clay roof tile; two profiles of lightweight tile; four traditional profiles of standard-weight tile; 25 natural colors & blends.

* * *

Vermont Quarries Corp.
802-775-1065; Fax: 802-775-1369
88 Church St.
Rutland, VT 05701

Quarriers, manufacturers & direct suppliers of Vermont Danby & Vermont verde marble; kitchen countertops, floor paving, wall paneling, hearth; cut to size.

* * *

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2750. **Carving & Sculpture** — Team of sculptors carve i stone and wood; sculpture in glass, bronze, and more. Elemen include furniture, fountains, mantels, and architectural orn ment. **Omega Stone Carving**

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392. **French Limestone** — U.S. division of a Frenc limestone company with more than 15 types of quarried ston Free brochure. **Rossi USA Corp.**

920. **Custom Stone Carving** — Custom-carved stone an marble sculpture, fountains, monuments, signs, and garden landscape ornament. **StoneSculpt**

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THE 2003 PALLADIO AWARDS

-THE-
ANNUAL AWARDS PROGRAM
TO HONOR EXCELLENCE IN TRADITIONAL RESIDENTIAL DESIGN

CO-PRODUCED BY PERIOD HOMES MAGAZINE , TRADITIONAL BUILDING MAGAZINE, AND THE RESTORATION & RENOVATION EXHIBITION AND CONFERENCE

If you didn't get your entry ready in time for the 2002 Design Competition, it's not too early to start planning your 2003 entry.

The Palladio Awards Program is designed to honor outstanding achievement in traditional design. The goal is to recognize project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through 2,500 years of architectural tradition.

PALLADIO AWARD CATEGORIES

Palladio Prizes for Residential Architecture will be awarded in four categories:

• Restoration & Renovation Projects • Sympathetic Additions & Adaptive Re-Use • New Construction • Gardens & Landscapes

Four corresponding awards, co-sponsored by Traditional Building Magazine, will also be made for Commercial/Civic/Institutional projects.

PANEL OF JUDGES

Judging is done a Panel of distinguished design professionals selected by the Editors of PERIOD HOMES and TRADITIONAL BUILDING Magazines.

JUDGING CRITERIA

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time, while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: The projects should meet all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment. The 8 Winners will be notified on February 1, 2003.

IF YOU ARE ONE OF THE 8 WINNERS

• Winners of the Palladio Awards for 2003 will be announced during an Awards Ceremony at the annual Restoration & Renovation Exhibition and Conference. Winners each receive The Palladium — the cast-bronze trophy emblematic of the Palladio Awards, which has been designed, sculpted, and cast by the artisans at Historical Arts & Casting Co.

• Winners will have the opportunity to give an illustrated presentation of their winning projects during a General Session at the Conference.

• Winners are also honored at a special VIP reception held during the Conference.

• Winning projects for Residential Architecture will receive full-color editorial coverage in the Summer issue of Period Homes.

• Winning projects will also be highlighted for 12 months in the Palladio Awards section of the Period Homes website.

DEADLINES & ENTRY REQUIREMENTS

Deadline for receipt of the completed Entry Package is November 15, 2002.
For complete details on the Awards Program, Judging Criteria, and Submission Requirements, log onto the PERIOD HOMES Website at www.period-homes.com. Click on the Palladio Awards logo on the front page and download all the relevant forms right from the website. For information on the Restoration & Renovation Exhibition and Conference, call: 800-982-6247.

Vitruvius Would Be Pleased

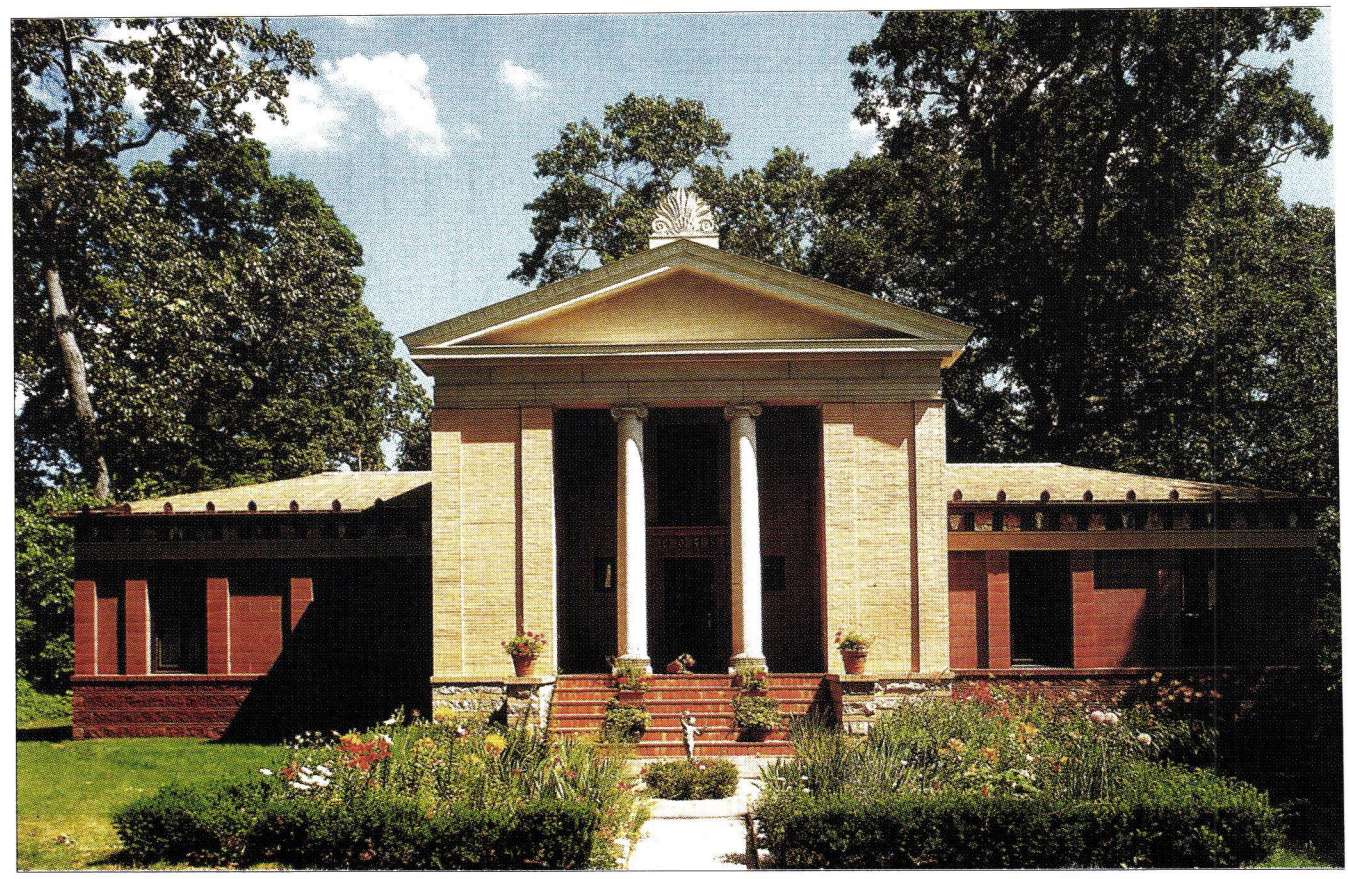
The growing use of classical and traditional architectural forms in new construction is just a continuation of a process that started back in the Augustan Age — and the trend toward historically referenced architecture is certain to gain momentum in the post-9/11 world.

by Clem Labine

By now it's a cliche that "we're living in a new world." But just because it's already a cliche doesn't make it any the less true — or any less important. When one's world is rocked to the foundations, when one has to re-examine all basic assumptions, things that have stability and the reassurance that's conferred by having passed the test of time become all the more significant.

Traditionalists have always underscored the value of cultural symbolism in historic architecture: It imparts a sense of continuity, connection, and emotional comfort. Traditional buildings function as landmarks to tell us where we've been and where we're heading. That factor is even more important today when it's clear that people are less interested in the shocking, the faddish, the ephemeral. The public is less thrilled by art and architecture that expresses "the chaos of the modern world"; we have quite enough real chaos to deal with. Pass the stability, please!

Of course, there's nothing totally new in reaching to the past for emotional reassurance. Clients have always wanted buildings that are both new and yet resonant with historical references. As with so many other things in architecture, it started with Vitruvius.



A MODERN VITRUVIAN HOUSE: Shown here is the main entrance of the house in South Bend, Indiana, which Thomas Gordon Smith designed and built for his growing family during his tenure as chairman of the School of Architecture at the University of Notre Dame. Smith's design makes contemporary use of the classical vocabulary, while simultaneously paying homage to the local tradition of 19th-century Greek Revival architecture, which is still seen everywhere throughout the Midwest. The central portico consists of a pair of Ionic columns in Indiana limestone, flanked by bays of buff Roman bricks. The low Doric wings are built of coarse red concrete blocks to contrast with the smooth Roman bricks of the central portico.

Vitruvius As Nostalgia Buff

Vitruvius Pollio had the good fortune to have his book on architecture, *De Architectura,* be the only treatise on architecture to survive from the classical world. As such, he is the most famous of all ancient architects (even though from all evidence, Vitruvius was probably only a moderately talented military engineer and designer; he has few documented buildings to his credit).

But Vitruvius definitely had an eye for good design. Writing in the latter half of the first century B.C.E., Vitruvius can be thought of as one of history's first architectural nostalgia buffs. Although Augustus was then in the process of transforming Rome from "a city of brick into a city of marble," Vitruvius seemed to have little regard for the design skills of his contemporaries. The sources of design inspiration he sets out as paradigms for budding architects were primarily Hellenistic buildings of the East — buildings that, by Vitruvius's time, were already a century or two old. Vitruvius seemed to worry that the "modern architects" of his day were losing sight of the time-tested concepts that had been developed by the Greeks over several centuries.

Thus Vitruvius set the pattern that has been followed — to a greater or lesser degree — in the architectural world ever since. Traditional design has always involved a dialogue between past and present; it was only the so-called "modernists" of the 20th century who wanted to expunge all reference to the past.

21st-Century Classical Architecture

The desire for historically grounded architecture seems nowhere more apparent than in the re-emergence of the classical tradition. After having been consigned to the dustbin of history by evangelizing modernists 75 years ago, classicism seems to be sprouting up everywhere like an acanthus in spring. A few examples at random:

• The winner of the 2002 Palladio Award for New Residential Design is a full-blown classical residence in the Greek Revival tradition — designed as his own home by a young architect who was trained (as were just about all practicing architects) by modernist instructors. This exquisite project will be published in the next issue of *PERIOD HOMES,* along with the other Palladio Award winners.

• Elsewhere in this issue (p. 6) the Editors take note of the 10th Anniversary of the Institute of Classical Architecture. Only a decade ago, this organization was started by a few renegade young architects who were disillusioned by the intellectual poverty of the modernist training they had been given in school. From its modest beginnings, the Institute today has membership and programs spread across the U.S. and beyond.

• Last month, an impressive new monograph on the work of Thomas Gordon Smith was published. Smith is a dedicated educator, indefatigable scholar, and exciting, challenging classical designer. Smith was one of the first of the current generation of architects to demonstrate that the language of classicism can be used to create useful, delightful contemporary (modern!) architecture. The career of Thomas Gordon Smith is a parable for our time.

From Modernism to Classicism

In many ways, the story of Thomas Gordon Smith's voyage of discovery from modernist training to the aesthetic and intellectual riches of the classical tradition is the route travelled by many other self-educated traditional designers practicing today. It's just that Thomas Gordon Smith did it sooner than most.

Like every other design student who expressed an interest in historic architecture, Smith received little encouragement from his teachers. While studying at Berkeley, for example, when Smith declared an intent to study the architecture of the past, a totally unsympathetic professor sneered: "So you want to be an applied archeologist?"

Like most modernists, this dismissive teacher believed that classicism involves "just copying." Of course, nothing could be further from the truth and even the young Thomas Gordon Smith realized that. The ancients never slavishly copied each other, but rather were always taking models from previous generations and — while keeping the best of the old ideas — were always coming up with fresh innovations. Classicism is not a style, but rather a vocabulary and grammar. Just as authors can take the basic words of the English language and create a totally new book, so a talented designer can take the vocabulary and grammar of classicism and produce an entirely fresh, original composition — yet one that everyone can "read."

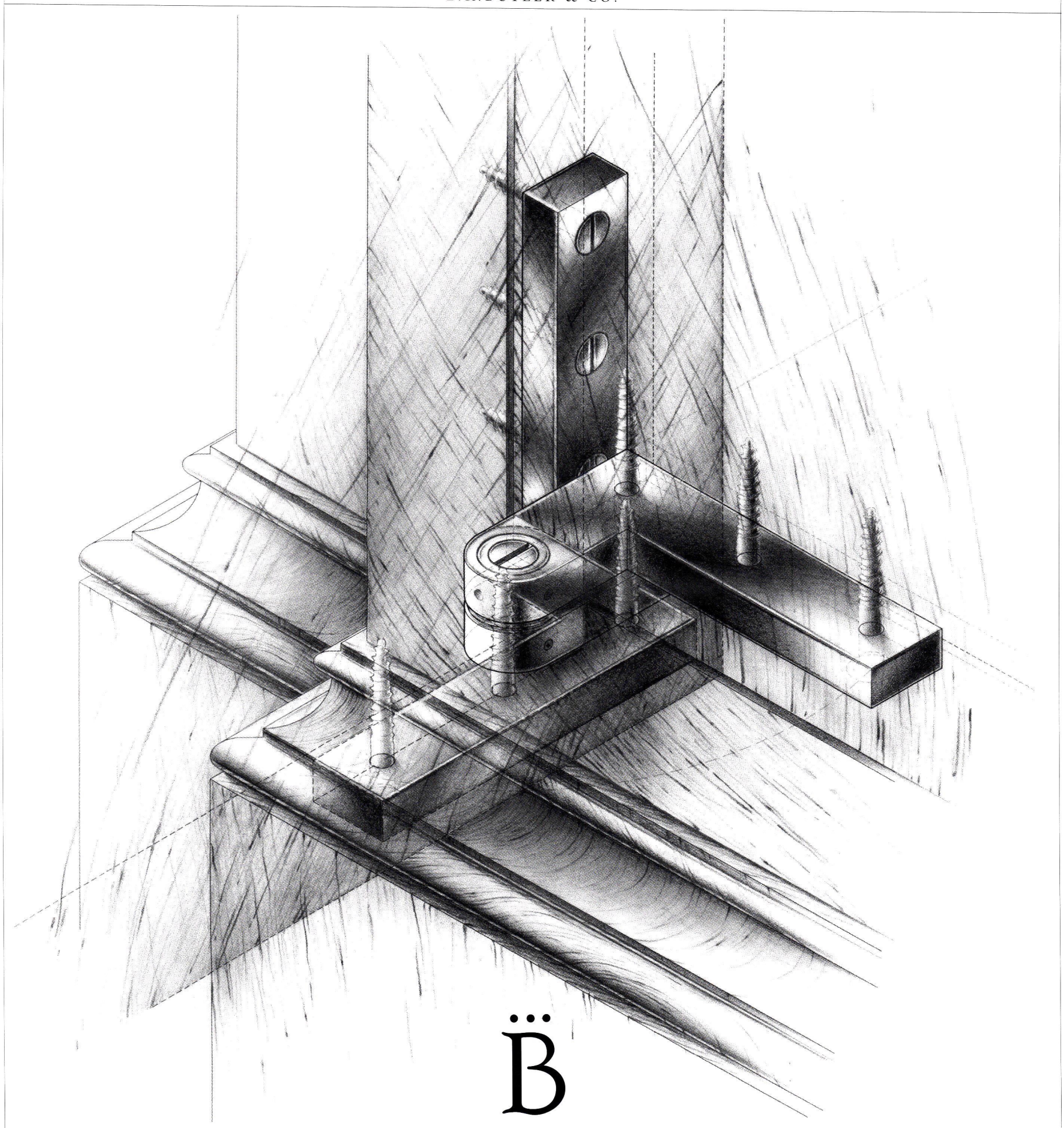
As the monograph's author, Richard John, points out: "Smith's appreciation of the . . . conflict between innovation and tradition was soon to become central to his work." Indeed, the title of one of Smith's early books on classical architecture summarizes this dynamic tension: "Classical Architecture: Rule and Invention."

The Classical Revolution

Through a complex path, in 1989 Smith found himself invited to become chairman of the School of Architecture at Notre Dame. Once installed, he set about a total reform of the curriculum, bringing to it all the rigor of classical training. The goal was not primarily to turn out classical architects. Rather, the central concept was that classicism is a useful discipline that can be taught, and therefore an excellent tool with which to equip young designers. Thereafter, graduates can make their own choices and design in any mode that suits them. The "Smith Revolution" at Notre Dame certainly paid off in the marketplace: On Career Day in South Bend, the School of Architecture graduates find themselves eagerly recruited by representatives from some of the nation's top architecture firms.

Not only is this new monograph on Thomas Gordon Smith an intellectually stimulating and challenging volume, but also it's a fitting testimonial to an architect/teacher who has been among the most articulate in pointing out what was lost when the modernist and deconstructionist movements discarded the classical tradition. In the post-9/11 world, we can only anticipate that the teachings and work of Thomas Gordon Smith will find an even wider and more appreciative audience.

THOMAS GORDON SMITH: The Rebirth of Classical Architecture, by Richard John; Andreas Papadakis Publisher, London; 136 pp.; softcover; profusely illustrated; ISBN 190-1092-21-6



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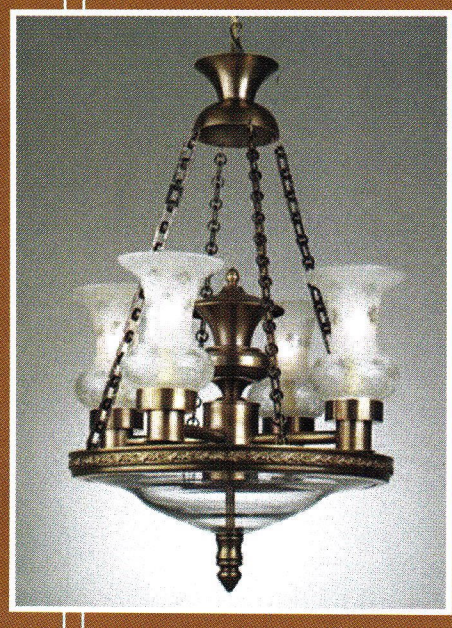

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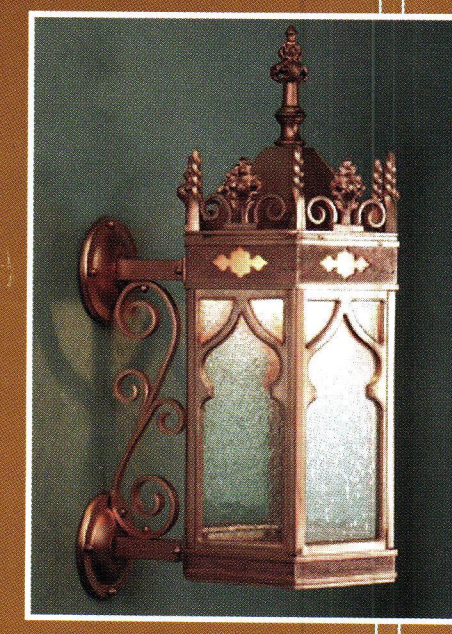

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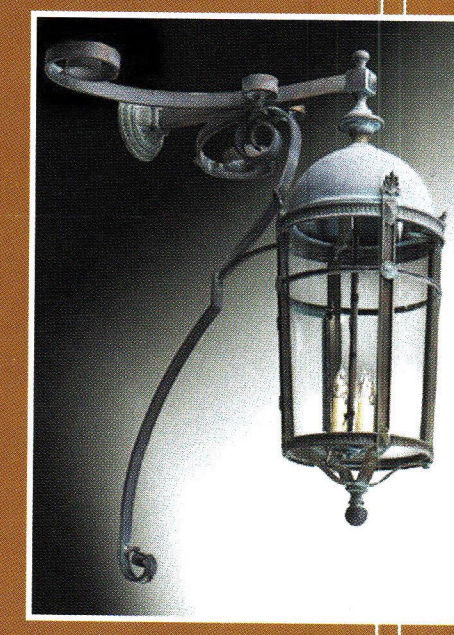

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